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Ethiopian folk-jazz,
feminist hip-hop,
garage punk, electro-pop ...
11 musical acts that will
keep you on your toes
in 2014 **PAGES 21-27**

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JACK'S 'CLEAN UP'

Big money pushes displacement of the poor **P10**

SMOTHERLY LOVE

From Romania, brutal film 'Child's Pose' **P38**

DEMOCRACY FOR NONE

Protest against CCSF takeover explodes **P14**

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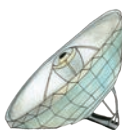
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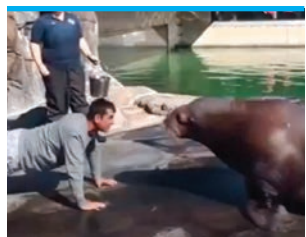
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TAKE 'EM OFF

Causing Bay Area radio listeners to be like “Good gracious, ass is bodacious” for roughly 72 hours at the time of this writing, San Francisco’s Latino Mix 105.7 has been playing **Nelly’s 2002 hit “Hot In Herre”** on repeat since the afternoon of Fri/14. According to most sources it’s a combination of last-minute stunt and smart advertising ahead of the station’s corporate re-branding as “Hot 105.7” — and, reportedly, legendary Bay Area DJ **Chuy Gomez** will be one of the top jocks. But the Nellyvortex has also led to at least a few educational moments, i.e., Wikipedia-ing guest vocalist Dani Stevens, as well as considering important lyrical questions raised by the Band-Aid-sporting rapper. Why are you at the bar if you ain’t poppin’ the bottles?



GRIDIRON SEA LION

When some families go to a theme park, bickering ensues: I wanna go on this ride! Are we there yet? When 49ers coach **Jim Harbaugh** takes his family to Six Flags he does push ups with a sea lion, and you can see the awesomeness for yourself on the YouTubes. Can Harbaugh take turns taking all of San Francisco out to Six Flags?

AU REVOIR, LE VIDEO?

Bummer news for cinephiles: according to its Facebook page, beloved Inner Sunset stalwart **Le Video**, an indispensable resource for the past 34 years, is facing financial issues that may force its closure. “We’re seeking a solution to keep the doors open,” read a much-shared March 12 post to FB followers, with a hopeful follow-up just a day later: “We are definitely working on a plan. The store might look different in the future, but the main goal is to keep the collection intact and available.” Become a FB fan (www.facebook.com/LeVideoSF) for updates on a potential crowdfunding campaign; in the meantime, head out to Ninth Avenue between Irving and Judah and rent some flicks from the store’s famed assortment, or purchase Le Video swag (t-shirts, tote bags) to show your support.

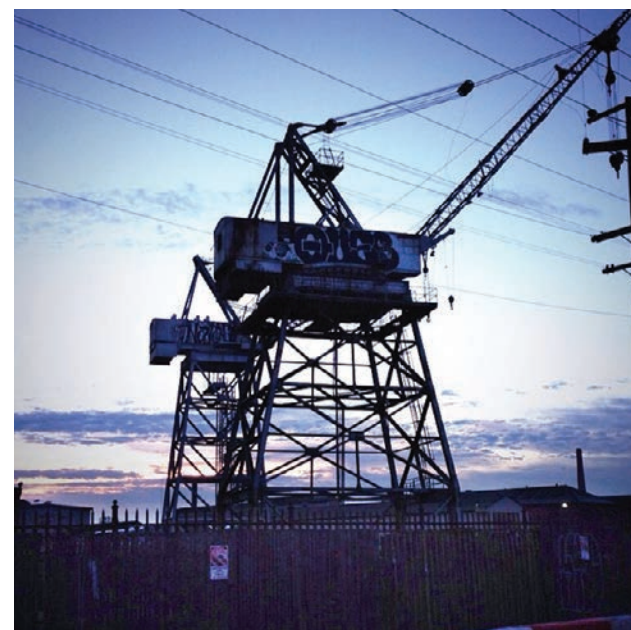
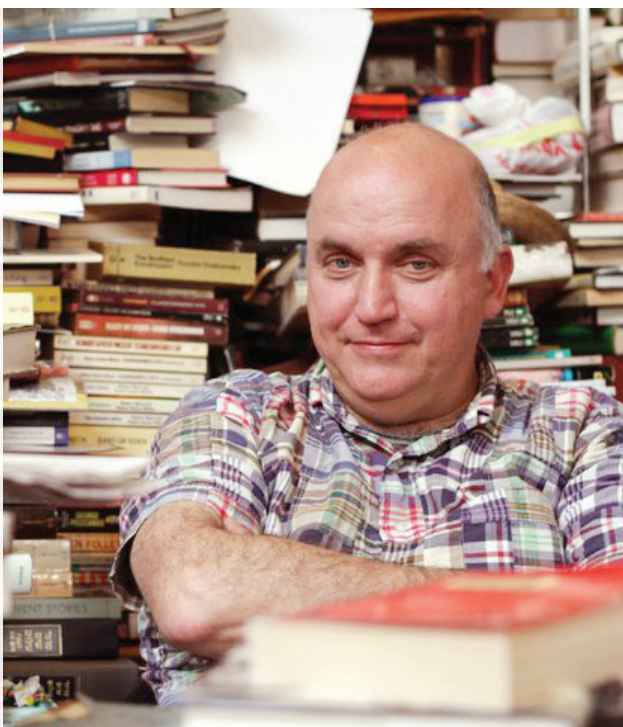
LIFE IN THE BIKE LANE

Californians have grown less reliant on cars over the course of the past decade, according to a recent survey by Caltrans, with roughly twice the percentage of respondents reporting they bike, walk, or use public transportation to get to work and run errands than reported those methods in 2001, when the survey was last conducted. The numbers of California residents in their 20s and 30s who don’t have drivers’ licenses has also continued to grow. Nothing like the sweet smell of slightly reduced greenhouse gas emissions. | SF EXAMINER PHOTO BY CINDY CHEW



ADOBE AT 25

Happy news for bibliophiles: **Adobe Books** may have made a recent location change from its longtime 16th Street digs, but the 25-year-old indie bookstore and art gallery is still keeping the faith on 24th Street. Stop by Fri/21 to celebrate the store and community hub’s quarter-century anniversary, along with the release of *Friends of Adobe Books*, a collection of portraits of Adobe neighbors and customers shot over the years by owner Andrew McKinley. It’s the first of hopefully many books to be published by the Adobe Books and Arts Cooperative. www.adobebooks.com | PHOTO BY KYLE KNOBEL



SNAPSHOT: RISE

‘CRANE SUNRISE’ PHOTO BY @SFBRACCS

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week’s paper. Each week we’ll pick a new theme, and a new favorite. Next week’s photo challenge theme: “spring.”

MUNI SLOW

A new city controller’s report compared Muni in San Francisco to other major transportation networks in comparably sized cities, including Seattle, Denver, Dallas, Portland and more. The findings? Muni is slower on average than the other transit systems. (Duh.) Though on the plus side, they did say speed is correlated to use — and more folks use Muni than any of those lame-o transit systems. Suck it, Houston, Texas.

HOSPITAL WORKERS WILL STRIKE

The **University of California’s 13,000 patient care technical workers**, represented by the labor union AFSCME 3299, voted overwhelmingly Fri/14 to go on strike from Mon/24 to Fri/28. The move stems from what the union has labeled “bad faith bargaining” in labor contract negotiations. Saying patient safety is at stake, AFSCME 3299 has filed unfair practice charges against the UC with the state Public Employment Relations Board. The strike will affect all five UC Medical Centers, including the San Francisco facility.



SFXSXS

Guardian correspondent George McIntire’s coverage of **SXSW** on our Noise blog (www.sfbg.com/noise) includes catching up with SF acts like Painted Palms (pictured).



BE BRUNHILDE

If you’re looking to stage your own private “Ride of the Valkyries” — or just look gorgeous in a period costume — hit up the **San Francisco Opera Costume Shop sale** (Sat/22, 10:30am-5pm, and Sun/23, 10:30am-4pm, 800 Indiana, SF. www.sfopera.com/costumesale). Ok, we can’t promise there’s be Viking helmets and brassy brassieres, but you’re sure to find something nifty for your next ballroom event.

WATCH IT, DRIVERS!

It was a nice balmy day in San Francisco on Sun/16, but quickly turned nightmarish for **two pedestrians who became the latest traffic collision victims**. At 8:10am, a man in his 60s was struck by a tour bus operated by Gray Line of San Francisco at Seventh and Mission streets. He was transported to the hospital with life-threatening injuries. Later, around 9:45pm, a vehicle hit a pedestrian at Ulloa and 39th avenues. The victim, a female in her 60s, was hospitalized and was reportedly in serious but stable condition as of Mon/17. The driver, meanwhile, was cited for driving without headlights on. Moral of the story: Be careful out there, people.



GEOGRAPHY, SLICED

The world seems even bigger, now that we’ve lost an entire plane. **Artist Mark M. Garrett** creates beautiful cut-up topographies using antique maps and a pair of scissors to evoke wonder at the world’s shifting layout in the mind’s eye. Check out his new show “Untethered” to expand your borders. (Opening reception Fri/21, 6pm-8pm, free. Through April 19. Dogpatch Gallery, 2295 Third St, SF. www.markmgarrett.com)

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Last chance for Marcus Books, part of SF's black history

BY DENISE SULLIVAN

OPINION It's taken decades, but the Mahattanization of San Francisco is nearly complete: The immigrants, artists, and natives who built the city and gave it its unique flavor can no longer afford to live here.

With San Francisco's African American population largely banished to across the bay, along with the working and artists classes, the freethinking lifestyle that attracted so many people to the Bay Area in the first place has largely gone.

"What is crucial, is whether or not the country, the people of the country, the citizenry, is able to recognize that there is no moral distance between the facts of life in San Francisco, and the facts of life in Birmingham," James Baldwin said on a fact-finding trip to San Francisco in 1963, at the height of the Civil Rights Movement, a time at which he would have also visited Marcus Books.

If buildings could talk, the Marcus Books property on Fillmore Street, the onetime “Harlem of the West,” would tell a tale of two cities for over 50 years. Once the jazz club Bop City (where John Coltrane, Charles Mingus, and Billie Holiday performed), the purple Victorian is central to a neighborhood that survived the internment and return of its Japanese American residents, a botched “redevelopment” project that resulted in the permanent displacement of African Americans, and a blueprint for a “Jazz District” that failed to launch.

Now the neighborhood faces a final act as the oldest seller of books “by and about black people” attempts to uphold a part of the history and culture it had a hand in creating, while the city looks away and toward tech as its future.

Every black writer and intellectual in the US knows the store; celebrities, activists, athletes, and literary giants — including Malcolm X, Rosa Parks, Muhammad Ali, Walter Mosely, Alice Walker, Oprah Winfrey, and Toni Morrison — have all passed through the doors of the San Francisco or Oakland stores.

Founded by Julian and Raye Richardson in 1960, their store served as a sanctuary for thinkers, authors, and community members during water-

shed moments, from the Voting Rights Act through the Black Power Movement and historic SFSU student strike in 1968 (resulting in the establishment of multicultural study programs which flourish at universities today).

Many of San Francisco's African American faith, civic, arts, and culture leaders were educated through the program at State, either by the Richardsons or the books they stocked at Marcus. The Richardson family continues that tradition today at the bookstore, engaging visitors in discussions on the journey from Jim Crow to the first black president.

Yet for the past year, Marcus Books has struggled to survive. Community activists, elected supervisors, and appointed commissioners helped attain landmark status for the historic building, while attorneys brokered a buyback after the property was sold at auction and a fundraising effort was launched in December (see “Marcus Books can stay if it can raise \$1 million,” SFBG Politics blog, Dec. 5). To contribute, visit www.gofundme.com/6bvalk.

Marcus is not the only community-serving bookseller forced into crowdfunding and community organizing, diverted from its core mission to enlighten and educate. If a city's bookstores are any indication of its cultural diversity and intellectual health, San Francisco is on the critical list.

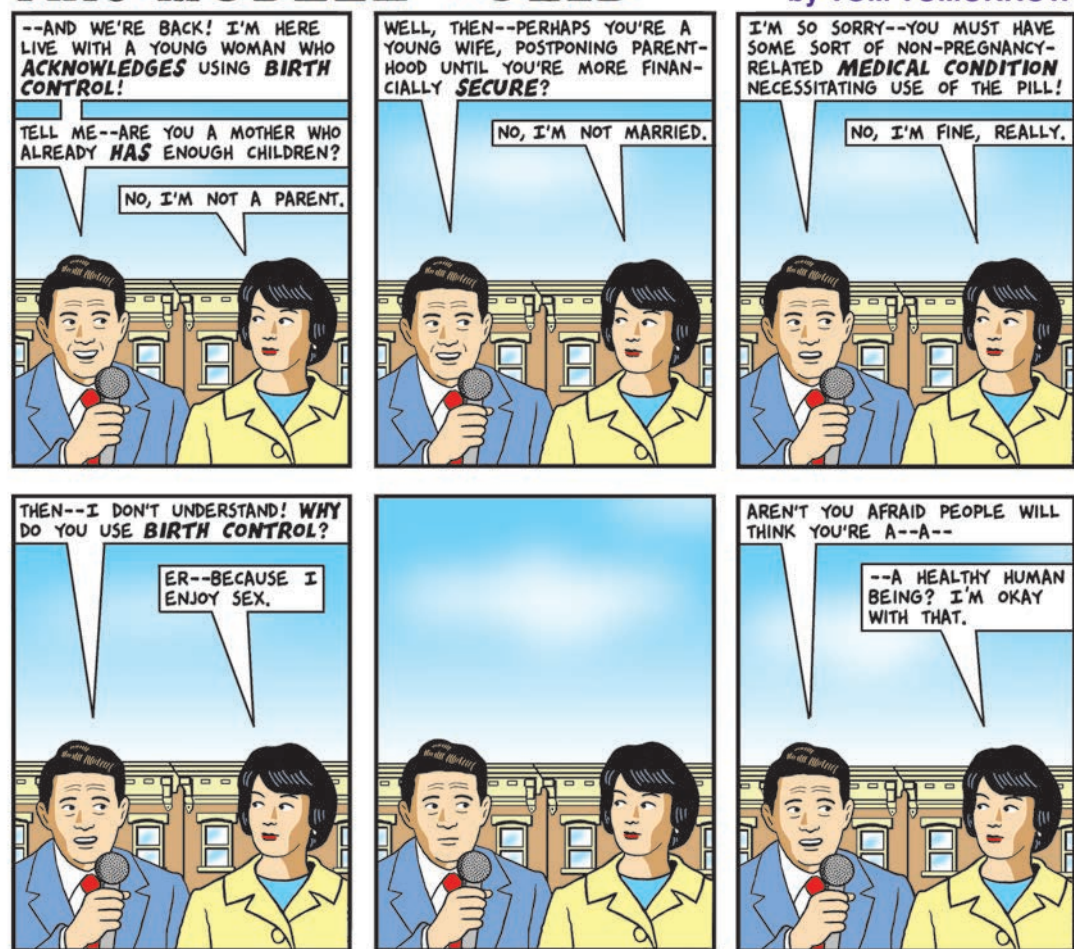
The city's last gay bookstore, A Different Light, was laid to rest three years ago; while our most progressive political book outlet in the Mission District, Modern Times, is on the brink (see "A Modern tragedy," Jan. 7). A similar fate for Marcus Books would mean the end to a longstanding black-owned business in the Fillmore.

It seems “The City That Knows How” has forgotten where it came from. Baldwin’s 1963 quote may’ve been specifically about racist ways and laws, but a blow to Marcus Books could mean his message remains the same: San Francisco’s reputation as a kindly city of love, tolerance, and diversity will be forever tarnished; in fact, it may have been false advertising all along. **SFBG**

Denise Sullivan is the author of Keep on Pushing: Black Power Music From Blues to Hip Hop.

THIS MODERN WORLD

by TOM TOMORROW



Feinstein, Pelosi, and NSA/CIA spying

EDITORIAL Two of the most powerful members of Congress — Sen. Dianne Feinstein and Rep. Nancy Pelosi — are from San Francisco. They've each spent much of their long tenures in Congress serving on the Intelligence Committees in their respective houses, overseeing the increasingly overreaching surveillance state. And they're now in positions to do something significant to rein in the National Security Agency and Central Intelligence Agency, if they can move from statements of outrage to actions of courage.

Feinstein is at the center of the latest national security controversy, criticizing the CIA for spying on her Senate Intelligence Committee staffers as they researched legislation to expose and rein in the CIA's interrogation and torture policies. Apparently, Feinstein doesn't like being subjected to the same kind of blanket NSA surveillance that she's been defending, so perhaps this is a welcome lesson for her.

Pelosi was also in a key oversight position when this illegal wiretapping by the federal government began under then-President

George W. Bush, something we and others called her out for at the time (see “Pelosi knew about warrantless spying,” 1/25/06).

Pelosi's defense then was "I objected in writing" when she was briefed on the federal government's overreaching surveillance operation, something that falls far short of what we would expect from someone who regularly get vilified by conservatives as epitomizing San Francisco's liberal values.

Now is the time for San Francisco's most powerful congressional representatives to represent our values, and those of the rest of civilized world that has condemned US surveillance programs that violate international law and cultivate backdoors and other weaknesses in this country's critical cybersecurity infrastructure.

Feinstein should introduce bipartisan legislation, possibly co-sponsored with Sen. Rand Paul, a libertarian Republican who also has expressed concerns about the security state, to repeal the USA Patriot Act, the post-9/11 bill that gave vague license to many of the

current excesses.

Pelosi and Feinstein should also pressure President Barack Obama to accept all or most of the 46 important reforms recommended by his commission on government surveillance, even if starts a fight that costs party unity in the short term.

"In our view, the current storage by the government of bulk metadata creates potential risks to public trust, personal privacy, and civil liberty," the commission wrote in its report to Obama, which was released in mid-December.

Obama has already expressed concerns about the Democratic Party losing ground in this year's mid-term election because of apathy among Democratic voters, but a bold break from the imperial presidency of the Bush era could be exactly what the party needs to fire up the base.

Yet more important than such political considerations, it's simply the right thing to do, and something that Feinstein, Pelosi, and the Bay Area's other congressional representatives should be vigorously pushing. **SFBG**

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This Saturday, join Open Minds Music owner Henry Wimmer and friends for a benefit and vinyl drive to help replace some of the 4,000-plus ruined records due to a fire at The Other Shop on Oak and Divisadero – a treasure trove of vintage delights that also housed OMM inventory after Wimmer lost a brick and mortar spot across the street some years back. Special musical guests include **Danny Grody, Copper Canyon, Handler Bros., Shitty Shitty Band Band, and DJ Toph One.** You can also donate records to the cause, or visit Henry's satellite record stash at either Green Apple Books on Clement or Icons if you find yourself in Mendocino City.

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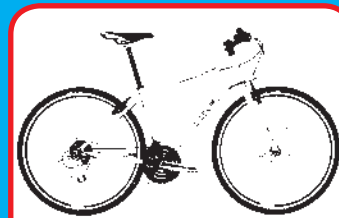
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OPINION STREET FIGHT

BY JASON HENDERSON

STREET FIGHT In the face of increased gasoline prices and congestion, more public awareness of the relationship between greenhouse gas emissions and driving, and interest in physical activity, bicycling has experienced a mini-boom throughout the US. Chicago, Minneapolis, New York, Pittsburgh, Portland, Seattle, Washington, DC, and many smaller university cities, such as Boulder and Madison, have seen impressive increases in utilitarian bicycling.

In San Francisco, 3.5 to 6 percent of all trips are made by bicycle, amounting to roughly 150,000 bicycle trips in the city each day, a jump from around 1 percent of trips in the 1990s. The majority of these trips are for utilitarian purposes such as shopping and commuting, not recreation. Stand on Market and 10th streets on any weekday and you'll see that bicycling has surged in San Francisco. In parts of Hayes Valley, the Mission, and Upper Market, over 10 percent of commuting is by bicycle. The city's official goal — 9 percent of all citywide trips by 2018 and 20 percent in the next decade — is important for making San Francisco more livable.

But it's also fundamental for making San Francisco more equitable. That's right, equitable.

In many respects, bicycling is among the most equitable forms of urban transportation because it is affordable and accessible to almost everyone. Bicycling is far cheaper, safer, healthier, and cleaner than driving, and when considering global equity, far saner for a national climate policy. And for many low income workers, bicycling is also an affordable conveyance that enables not just physical mobility but also financial stability.

Indeed, US Transportation Secretary Anthony Foxx points out that nationally a third of all bike trips are made by adults making under \$30,000 and that the bicycle can have a substantial role in reducing the overall cost of living for the working class. But unfortunately lower class, non-white cyclists are also more likely to be in fatal collisions.

Speaking at the annual National Bicycle Summit in Washington, DC, earlier this month, Foxx, an African American former mayor of Charlotte, N.C., said that the federal government needs to devote more attention to making bicycling part of everyday life for the working class. Emphasizing the need for safety and convenience, Foxx was especially enthused about cycletracks



Bicycling and equity: Heed the call, expand the movement

— bikeways that are fully separated from automobiles and offer space for women, children, and older Americans to safely navigate cities by bike.

Foxx's address followed a day of equity-themed panels and plenaries attended by more than 700 people. The League of American Bicyclists, focused on lobbying Congress and the White House, announced a new equity agenda to reach out to women, people of color, and to focus on reinvigorating a more progressive and egalitarian tone for bicycle advocacy.

Social justice advocates and community organizers had a strong presence at the summit, which has historically reflected a whiter, upper-middle-class male constituency. One presenter discussed bicycling and women's prison rehabilitation, sharing how women who suffered from abuse, drug addiction, and imprisonment found bicycle riding to be normalizing and helpful for personal growth and for managing depression and anxiety.

A panel session titled "Learning from Los Angeles" showed how advocacy for bicycling can also come from community-based organizations, not just bicycle groups. Social justice issues are fundamental to LA's inner city bicycle movement; over a third of South Central Los Angeles households are car free, and community organizers there have made a clearer connection between economic inequity and environmental problems.

Advocates from New York City chimed in that it was time for a

US TRANSPORTATION SECRETARY ANTHONY FOXX ADDRESSES THE NATIONAL BICYCLE SUMMIT. GUARDIAN PHOTO BY JASON HENDERSON

"minority bicycle coalition" to advocate for women, minorities, and immigrant bicycle delivery workers. They pointed out that New York's new and much-vaunted bike infrastructure has mainly spread in more affluent, white parts of Manhattan and Brooklyn, while Queens is overlooked. A speaker from the NAACP put obesity and public health at the center of the civil rights agenda and remarked on how the bike lifestyle should be brought to African American neighborhoods.

A discussion of emerging bike share systems asked how to expand to minority populations, and provided examples of how Boston subsidizes bike share membership for low income members. Boston also relaxes the charges for exceeding 30-minute rides and is figuring out ways to enable those without credit cards to participate.

Once a cynic about bike share, I experienced firsthand the benefits of a truly extensive, practical bike share system in Washington, DC, (note to San Francisco — it was NOT covered in Wells Fargo or Google corporate logos). If bike share is extended to the Excelsior, Bayview, Balboa Park, Daly City, and SF State, it will work for the working class and students.

One of the most inspiring personas at the Bike Summit was Terry O'Neill, director of the National Organization for Women, who asked that bicycle advocates get beyond simply advocating for bikes. O'Neil prodded cyclists to ask: What do we need to do to make bicycling useful to women? And then she laid it out eloquently. Build affordable hous-

ing — lots of it — in areas where it is most needed, such as affluent Montgomery County, a suburb of DC, or in places like Hayes Valley and Silicon Valley. By creating the spatial proximity that makes cycling practical, women (and men) can incorporate cycling while balancing jobs, household chores, and children. This would do more to increase bicycling (and equity) than simply striping new bike lanes.

Her point is that for cycling to be logical for women, especially in complex metropolitan areas like DC or the Bay Area, well-planned and centrally located affordable housing is key. Perhaps it is time for the San Francisco Bike Coalition and Silicon Valley Bike Coalition, with their wealth of talent and donors, to create staff positions focusing on the bicycle-housing nexus and build strong partnerships with those who are fighting to build and preserve affordable housing in job- and amenity-rich areas.

Dovetailing from that, the newly elected mayor of Pittsburgh, Bill Peduto, himself a convert to bicycling, urged bicycle advocates to be an active partner in local progressive political coalitions and to work with non-bike groups such as labor unions and housing advocates. Peduto was among a handful of prominent politicians, mostly mayors and members of Congress, espousing the wisdom of linking bicycling and equity as part of the urban agenda.

The overall message is clear. Cities need to move beyond the neo-liberal creative class storyline about bicycling, which says that a successful city is one that has a youthful, fit, but affluent stratum for bicycles. We need to be careful about praising the bicycle as a profitable economic development strategy for Realtors who up the rent as part of a commodified package of livability.

Sure, it's great to see a bike lane on mid-Market, and there should definitely be more. But a successful city is not one where developers and Realtors see bike lanes and gentrify the neighborhood. A successful city is one where working class women feel safe to bike, where teachers, construction workers, and nurses can use the bicycle for many local trips, where African Americans and Latinos feel included in the bicycling movement, and where service workers and immigrants can safely maneuver the city and region by bicycle without fear of being hit by a car or truck. And the true mark of success is when all of these people can afford to live in the city and travel by bicycle. **SFBG**

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JACK DAVIS, PICTURED WITH GIL CHAVEZ (LEFT), WASN'T HAPPY WITH THE GUARDIAN FOR ASKING TOUGH QUESTIONS ABOUT CLEAN UP THE PLAZA.

GUARDIAN PHOTO BY STEVEN T. JONES

BY STEVEN T. JONES
steve@sfbg.com

NEWS San Francisco has a long history of campaigns to “clean up” its poor neighborhoods, which is often code for displacing low-income residents of color and replacing them with gentrified housing and businesses. It happened in Western Addition and Yerba Buena starting about 50 years ago, and it’s happening now in the mid-Market Street corridor and in the heart of the Mission District.

Clean Up The Plaza is the latest group to decry poor people with bad habits congregating in public places, in this case the 16th and Mission BART plaza. Last summer, it launched a campaign with mailers and window placards that echo its lobbying of city officials to get tough on drug dealing, public urination, robberies, and other crimes.

With more homeless and other people showing up on the street in the Mission District these days, partly because of the increased policing along mid-Market since Twitter and other tech firms moved there in recent years, there are legitimate crime and quality-of-life concerns there, as Sup. David Campos acknowledges and has been taking steps to address.

“But there’s a difference between focusing on violent crime, as we have on 16th, and criminalizing poor people,” Campos told us. “What we haven’t done is kick poor people out of the plaza or removed benches or anything like that.”

FRONT FOR DEVELOPERS?

There is more to Clean Up The Plaza than meets the eye, thanks to the secretive involvement of notorious developer-connected political consultant Jack Davis, whose support the Bay Guardian exposed last week. The group’s figurehead, political neophyte Gil Chavez, lives in Davis’ house in the neighborhood and has told Bay Guardian sources that he and others are being well-paid by Davis.

Asked by the Guardian whether he is being paid by the developers — Maximus Real Estate Partners, which has proposed building a 10-story, 351-unit housing project that would tower over the plaza — Davis told us, “That’s between me and the IRS.”

Actually, the Ethics Commission confirmed that it is also looking into the group’s activities given that it hasn’t filed any paperwork in association with political fundraising or its lobbying. Davis denies that the group is in violation of any disclosure laws, and referred questions to high-priced

Cleaning up poor people

Agenda behind Clean Up The Plaza threatens one of SF’s last low-income neighborhoods

attorney James Perrinello, who hasn’t returned our calls.

Local activists have long suspected this is simply a front group financed by developers to lay the political groundwork for approving the controversial project.

“I wasn’t surprised. I always knew there was some big money behind this,” Laura Guzman, who heads homeless outreach and services for Mission Neighborhood Resource Center, told the Guardian. “This is clearly about displacement. It invoked to me that my guys are in danger.”

“The minute I saw those placards and the flyers with the ‘clean up’ rhetoric, I got nervous because anyone who’s lived in this town for any length of time and paid attention knows exactly what those things mean. The clean up rhetoric almost always means, ‘let’s remove these people,’” said Cleve Jones, a progressive activist who has worked on housing rights issues since the ’70s, when he was a legislative aide to the Sup. Harvey Milk. “What people don’t understand is how completely this is driven by developers, and when you look at who benefits, it’s always the developers...The power of the developers here is enormous and the profits are enormous.”

Housing Right Committee Executive Director Sara Shortt calls Clean Up The Plaza “a fake grassroots campaign that is misleading this community.”

Asked about the group’s relationship with Maximus, Chavez told us, “They’re in communication with us and we’re in communication with them, but they haven’t funded us.” Davis and Chavez say their only motivation in running the group is improving public safety. “I’m happy to talk about what Clean Up The Plaza is,” Davis told us. “I live at 17th and Mission and I’ve been mugged.”

“If you didn’t know Jack Davis’ history in politics in San Francisco, you might be able to take that at face value,” Shortt said of Davis’ claims to be simply a concerned citizen. “Given his ties to big devel-

opers, it’s not very believable.”

‘CLEAN UP’ DEFINED

Clean Up The Plaza barely conceals what it’s trying to “clean up,” recently writing to supporters, “A recent BART survey counts about 250 homeless who make daily visits to the plaza. There are 43 SROs in a 4 block radius that add to the plaza population.”



Campos said he’s been working to address bad conditions in some of the Mission SROs, acknowledging that, “You would be hanging out in the plaza too if you didn’t feel safe in your SRO apartment.”

Davis forwarded the Guardian a letter from a local supporter of the group describing to the SFPD his personal crusade against those who hang out in the plaza and urinate outdoors, writing, “There are those of us who ARE LOOKING FORWARD to the new condos and retail space set to be developed at the Plaza. I hope the new retail/condo space helps to improve the area but there are no guarantees.”

But activists call this argument a well-worn ruse used to push development and gentrification.

“Cleaning up so-called ‘blighted’ areas has long been used to push through development projects,” Shortt said, decrying the “false dichotomy” presented by development advocates: “You can walk in puddles of urine or we can save you

with a big development project.”

Ironically, the problem has gotten worse in Mission because of previous “clean up” efforts along mid-Market.

“The clean up of mid-Market resulted in more people in the Mission, which nobody is talking about,” Guzman said, noting that the increasing homeless population hasn’t been greeted with increased services, only scorn. “If ‘cleaning up’ really means helping, that’s not helping.”

The mid-Market neighborhoods of the Tenderloin and SoMa and the Mission District neighborhood around 16th and Mission are some of the last places left in the city that are still welcoming of poor people, thanks to the dozens of SROs there, many of them run by nonprofits under city contracts.

The Tenderloin’s 94102 ZIP code has a median household income of just \$22,000, while the 16th and Mission’s 94103 ZIP has a median income of \$44,000, both significantly less than the citywide median of

\$74,000, according to data culled by the San Francisco Mayor’s Office of Housing as part of its ambitious push to build 30,000 new homes by 2020.

Yet if “clean up” is really code for displacement, that raises a troubling question for San Francisco: Will there be any neighborhoods left in this gentrifying city that still welcome the poor?

LAST STOPS

Most of those most actively involved in pushing development and “clean up” narratives wouldn’t discuss it with us.

Randy Shaw, whose Tenderloin Housing Clinic administers millions of dollars in city contracts to run SROs in the neighborhood and who was the biggest private sector architect and cheerleader of the tax breaks offered to Twitter and other big tech firms three years ago, said “I’ll pass” when we asked to interview him about his advocacy for “cleaning up” the Tenderloin.

But we did talk with Board of Supervisors President David Chiu, who has parroted some of Clean Up The Plaza’s rhetoric and referred to its petitions during two of his recent debates against Campos for the Assembly District 17 seat.

Chiu told us he heard about Davis’ involvement with the group “a couple months ago,” but that he raised the issue because “my friends in the Mission have alerted me to the crime issues.”

Chiu said there are “several robberies a day” and “more stabbings than any part of the city” in the plaza (actually, the SFPD reports 10 robberies and nine assaults in February) and that “my focus has always been on crime,” both in the Mission in the mid-Market area, where Chiu was one of the leading advocates at City Hall for using tax breaks and increased police presence to “clean up” the area.

“What I think we need to clean up are the violent crimes,” Chiu said, defending his approach of using economic development tools to turn neighborhoods around. “The mid-Market area has been challenged for decades. We needed to do more to revitalize the area.”

But Shortt said that’s just another way private sector profits take priority over human needs and compassion.

“It’s absolutely no coincidence that Twitter moved in and over 60 tenants in that building [1049 Market St.] received eviction notices,” Shortt said. “There is a clear nexus between new construction and rising real estate values.”

That same phenomenon has already transformed the Castro from a welcome enclave for LGBT outsiders into a middle class neighborhood with skyrocketing home prices.

“In a few years, the only thing gay about the Castro will be the flag,” Jones said. “I feel so vulnerable right now. Where do we go? For my generation of gay men, it’s very frightening.”

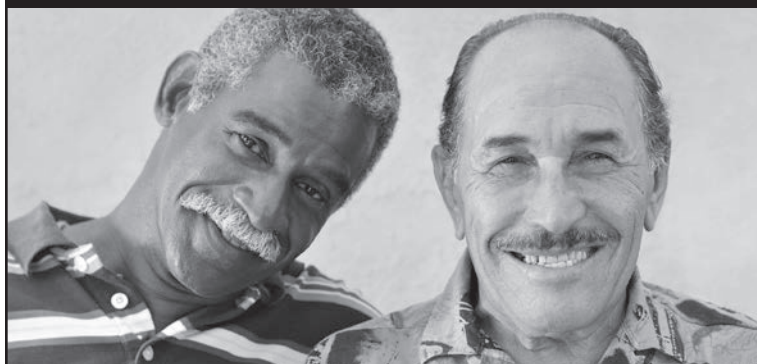
“‘Clean up’ to us means displacement, increased violence, and increased stress,” Guzman said. “It’s changing completely the character of the city.”

Campos, who opposed the mid-Market tax breaks and has been skeptical of the rhetoric behind them, said he’s long been working to improve the police presence and social services in the plaza.

“We have been working on 16th and Mission for quite some time,” Campos said. “I want to address it in a way that is independent of any developer’s project.” **SFBG**

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The SF Bay Guardian would like to congratulate this year's James Madison Freedom of Information Award winners, including our own News Editor **Rebecca Bowe** and Reporter **Joe Fitzgerald Rodriguez** who were honored for their "Friends in the Shadows" (10/8/13) story that investigated the shady ways developers and other powerful players buy influence at City Hall.

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SOME RESTRICTIONS MAY APPLY

NEWS

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS Historic new protections are now in place for children facing police action in the San Francisco Unified School District.

Reforms include having a parent present when police question a child, tracking police presence in schools, and using a more lenient approach than simply dragging kids off to the police station or juvenile hall. All of these may be strengthened by a new memorandum of understanding (MOU) between the SFUSD and SFPD.

The MOU, passed by the Board of Education at its Feb. 25 meeting, places new restraints on police officers when they come into schools, with specific outlines for when schools should call police, board President Sandra Lee Fewer told the Guardian.

"It's about changing student behavior, versus punishment," she said. The agreement dovetails with the district's new restorative practices initiative aimed to decrease reliance on suspensions to correct behavioral problems (see "Suspending judgment," 12/3/13).

All sides say the MOU is strong, but one section was weakened shortly before it was voted on. In the final hour before the MOU was brought before the Board of Education, the police revised the language of the agreement.

One important word was changed in a section describing how police are to respond to student crime on school grounds: a "shall" became a "should." Critics say that change transforms the contract from a legally binding agreement signed in goodwill to a mere suggestion of cooperation from the police.

"To a civilian, those are everyday words. To a police officer, they're the difference between always and never," Police Chief Greg Suhr told the Guardian.

At a Jan. 14 Board of Education meeting, members of Coleman Advocates for Children and Youth told the board that this contract was no mere suggestion: It is vital to the safety of children.

Kevine Boggess of Coleman Advocates worked on the agreement for over two years, explaining to the board why "shall" was so important: "We feel like this is something that's necessary for this document to really stand true, to make sure students are treated with respect and not introduced to the criminal justice system."

Boggess said cops need stringent rules. But to see why those rules are necessary, we need to revisit a dark day in San Francisco history, when

FLASHBACK: PARENTS, STUDENTS, AND FACULTY FROM THURGOOD MARSHALL ACADEMIC HIGH SCHOOL PROTEST BEATINGS BY POLICE AT THE SCHOOL ON OCT. 11, 2002. PHOTO FROM THE SF BAY GUARDIAN ARCHIVES; VOL. 37, NO. 4



Cops on campus

Agreement between SFUSD and SFPD sets guidelines for officers in schools, but without the binding language that reformers sought

police discretion turned a school brawl into a riot.

MELEE PROMPTS REFORMS

To those who remember, that day in 2002 is known as 10/11. Board of Education member Kim-Shree Maufus remembers that day well.

Maufus was sitting at work when her friend, a teacher, emailed her alarming news: Maufus' daughter was in danger. She was a sophomore at Thurgood Marshall High School, and the entire school was under attack.

Barriers blockaded the streets around Thurgood Marshall and helicopters swarmed the skies. At least 100 armored officers stormed the school, weapons at the ready.

"They were beating them. When my daughter got on the phone, I couldn't understand her. It wasn't English. Later, I understood it was a nervous breakdown," Maufus told the Guardian.

The book *Lockdown High* recounted the incident in which Maufus' daughter and dozens of other students, as well as teacher Anthony Peebles, were batoned by police and injured.

The San Francisco Bay View's article on the incident quoted a student who saw the violence escalate: "'We were coming out of the office as the fight was going on, and an officer took his gun out at one of the students and told him, 'Don't make me use this,' said Ely Guolio, a

student. 'I was shocked.'"

The police allege they responded to a riot, and although four students and a teacher were arrested, all charges were later dropped, according to a San Francisco Chronicle report from 2003.

In the incident's wake, Coleman Advocates and other groups called for change. Proposition H was passed by San Francisco voters in 2003, reforming the Police Commission to provide better civilian oversight of the SFPD.

But negotiations around an MOU between the police and the school district stalled for years. The tensions between the two bodies were high.

"Police would come to schools and arrest students, saying the students were re-igniting incidents from Thurgood Marshall," Maufus told us. "The Thurgood Marshall melee was absolutely the catalyst to get the conversation started on how to structure police on school property."

In 2005, an MOU was crafted, but many viewed it as ineffectual.

Although this 2014 agreement between the SFPD and SFUSD has many strong new rules, one rule was weakened that pertains to the violence of 10/11.

The section in question reads: "Subject to the exception described below, when SFPD officers make a school based arrest they should (emphasis ours) use the graduated response system outlined below."

The graduated response system sets rules for police officers when they enter a school to make arrests for low-level offenses. It's a "three strikes" rule: the first offense warrants admonishment or counseling, the second offense asks for the same or a diversionary program, and the third recommends a juvenile be placed in probation or a community counseling program.

"It's definitely less binding," Fewer told the Guardian. "But the police chief would not sign it with more binding language."

Suhr said he doesn't want his officers restricted in an emergency. "You can't take all discretion away from a police officer, and expect that officer to assume liability (for the situation)," Suhr said.

Some said the SFPD of today is easier on students than 12 years ago. Juvenile arrests are down, with just over 600 felony juvenile arrests in 2012 compared to 1,100 in 2003, according to SFUSD data.

COOPERATIVE APPROACH

Implementing a restorative justice model and new standards for police in the schools isn't just a matter for the SFPD, but for individual school administrators as well, with Fewer noting that the SFUSD sometimes calls the police for routine disciplinary matters.

The Guardian profiled one such student in "Suspending Judgment," telling the story of a school official who called on the police to discipline a kindergartner throwing a tantrum. Suhr agreed, "You can't have police officers enforcing school discipline."

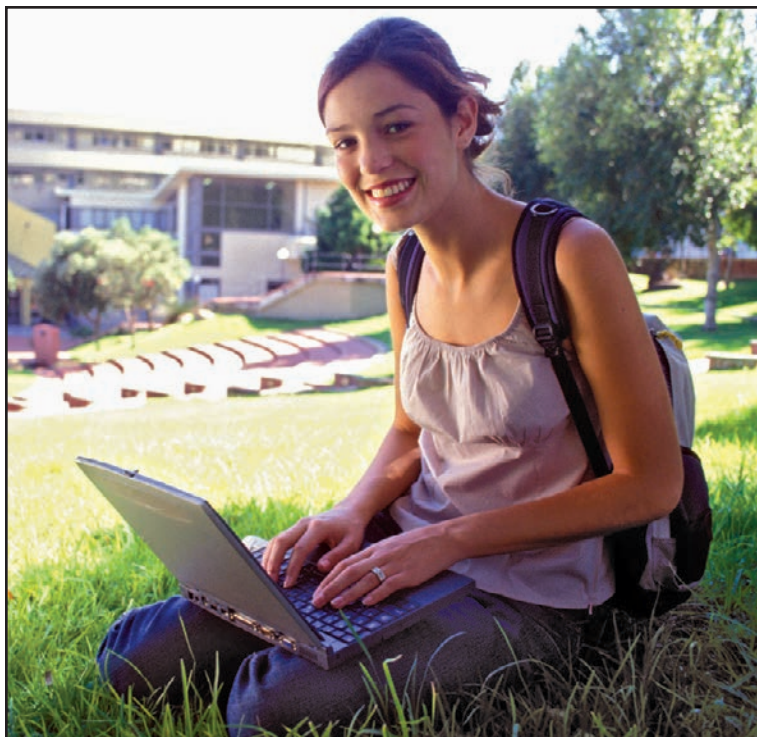
The MOU now seeks to address that problem in a section directing school administrators to only call the police for public safety concerns and crimes. And though the MOU is not as ironclad as advocates may have wished, there are still many wins for reformers.

One of the authors of the agreement, Public Counsel's Statewide Education Rights Director Laura Faer, said the new mandate for data collection is one of the key sections of this MOU. Now, the SFPD will report how many times officers have entered school grounds to arrest students.

"There will be a regular dialogue with the community about arrests," she said. "It's extraordinary."

The agreement also has mandates for training with the SFPD on school policies. And, as Fewer reminded the Guardian, this is a living document. All parties now have new promises to live up to.

"This is the beginning," Faer said, "this is not the end." **SFBG**



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BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS Democracy is dead at City College of San Francisco. At least, that's what student protesters allege.

At a rally on March 13, over 200 student and faculty protesters marched at City College's main campus to call for the resignation of state-appointed Special Trustee Robert Agrella. When City College was told it would soon close, the city-elected Board of Trustees was removed from power, and the state gave Agrella the power to make decisions unilaterally.

Agrella is not beholden to board rules, and now makes policy decisions behind closed doors: No public meetings are held and no public comments are solicited.

His decisions have proved controversial. Students are concerned that fast-tracked decision-making and new billing policies will create new barriers for students with few other educational options. But with no public forum to express their outrage, students took to the pavement.

The protesting students were met by police aggression, and in the aftermath of the clash two students were arrested — one was pepper sprayed, and the other suffered a concussion, allegedly at the hands of a San Francisco Police Department officer.

Both SFPD and CCSF police were on hand for the protest.

Controversy is now swirling around Agrella, school administrators, and the students involved. But lost among questions about police violence are larger policy concerns. When will democracy, that critical right to have a say in significant decision-making on campus, return to City College?

Critics say City College is compromising its core mission in its fight to remain open and accredited, slashing access for students and curtailing democracy in the name of reform.

"To be excluded and ignored and disenfranchised is simply unacceptable," said faculty union president Alisa Messer.

PEPPER SPRAYED AND INJURED

The protest began as students marched across City College's main campus in an open space designated by college officials as a "free speech zone." They headed toward an administrative office building, Conlan Hall, where students freely conduct business every day. However, the administration locked the doors on the protesters.

In response, the students inside unlocked them. When the protesters tried to enter this public building, they were met with resistance from campus police and the SFPD.

Democracy for none

Student protesters clash with police at City College as administrators make decisions behind closed doors

Otto Pippenger, 20, who was at the front of the protest, was dragged to the ground by multiple officers and allegedly punched in the head by an SFPD officer, an incident caught on video and recalled in eyewitness accounts.

His mother, Heidi Alletzhauser, told the Bay Guardian that Pippenger had since received medical attention. She said he'd suffered a concussion, contusions from where his head hit the concrete, injuries to both wrists, and broken blood vessels in his right eye.

Dimitrios Philliou, 21, was tackled to the ground and pepper sprayed in the face. In a video interview shortly after the incident, he recalled what happened.

"I asked [officers] what law I broke and neither could give me an explanation. They proceeded to tackle me to the ground," he said.

In the end, Philliou was charged with misdemeanor "returning to school," described as trespassing by the Sheriff's Department. Pippenger was charged with two misdemeanors: resisting arrest and battery on emergency personnel.

The students were released the following morning (March 14), before sunrise. Philliou was issued a citation and released, and Pippenger made bail and was released, according to the San Francisco Sheriff's Department.

The City College faculty union raised over \$1,000 towards Pippenger's \$23,000 bail. He will face arraignment March 19, two days after the Bay Guardian goes to press.

In an emailed statement, City College Chancellor Arthur Q. Tyler described the clash between protesters and police as the fault of the protesters who tried to enter the building.

"I am saddened to see students engaging in violent outbursts," he wrote.

City College spokesperson Peter Anning said the school regretted the actions of the most violent officers. "There was one police officer with the SFPD, not [City College Police], whose behavior was more forceful than need be," he said.

Philliou said he just wanted to be heard.

"We just want to have a conversation with Bob Agrella," he said in a video interview with the college's



newspaper, The Guardsman. "It'd be nice if he would talk to us, like a real human."

But so far, the students have been met with silence.

DEMOCRACY NOW

Agrella does not hold public meetings or take public comment on his decisions, but he posts public agendas in accordance with the California Brown Act. In the past, he's called these posted agendas "meetings," and dubbed email feedback as "public comment."

Messer was critical of the practice. "Apparently these meetings are happening in the special trustee's head," she said, "and an email counts as public comment. No one agrees that [email] comment is public."

In the past, public comment has meant speaking aloud at a meeting in a room where not only could everyone hear you, but every word was broadcast on television and on the web.

City College Board of Trustee public meetings used to be archived online for the world to see. Now only Agrella's eyes see the concerns of the college community.

Pressed on whether these agendas and emails could count as public meetings, City College spokesperson Larry Kamer said, "I can't answer that question because you're getting into matters of legal interpretation. I'm not a lawyer."

The Board of Trustee's meetings were not always the most shining examples of democracy, he said.

"When Dr. Agrella was appointed as special trustee with extraordinary powers, it was precisely for the purpose of expediting decision making," Kamer said. "The idea of expedited decision making and board meetings that go until one or two in the morning are usually incompatible."

But City College Trustee Rafael Mandelman said some of the tension around the changes at City College could be diffused by letting the public vent, well, in public.

"I'd much rather have people jumping up and down in public comment than having an assault at Conlan Hall," he said.

At a City Hall hearing held by Supervisor David Campos the day after the protest, many students decried a loss of democracy at the school. Campos will soon introduce a resolution to the Board of Supervisors calling for the reinstatement of the City College Board of Trustees.

Students' concerns about the college, voiced at rallies instead of public forums, have proven as diverse as the students themselves.

THE COLLEGE TRANSFORMS

The same day protesters clashed with police at the main campus, Chinese Progressive Association lead activist Emily Ja Ming Lee led a student protest at the college's Chinatown Campus.

The population there is traditionally older, with fewer English speakers than the general student body.

"We're worried about the impact

on the immigrant communities, the free English as Second Language classes, and vocational training," Lee told the Guardian. "We partner with City College to run a hospitality training program so immigrant workers can get good jobs. We're concerned about how City College will serve its immigrant workers."

That concern has been intensified by a new restrictive billing policy that's impacting lower income students.

The school has started to require up-front payment for classes, rather than billing students later. The change may shore up the college's bank account in the short term, but many financially strapped students dropped their classes due to an inability to pay.

Itzel Calvo, a student who is an undocumented citizen, said at the City Hall hearing, "I was not able to enroll in classes this semester unless I paid thousands of dollars in tuition up front, even before the classes started. I can't afford that."

The Chinese Progressive Association has also raised concerns about changes to the college's educational plan.

Over the course of four months, City College will formulate an educational plan to determine which classes deserve funding, and which don't. This usually takes a year. But with the accelerated process and lack of outreach, Lee's worried that English language learners and vocational students will be sidelined.

"Our students don't fit into a traditional model of what community colleges look like," she said. "They're not looking to transfer to a four-year university, necessarily."

Focusing on transfer students moving from community colleges to four-year universities is part of a state policy known as the Student Success Initiative. In a lawsuit against the Accrediting Commission for Community and Junior Colleges, City Attorney Dennis Herrera alleges that the ACCJC's agenda of pushing this initiative was the driving force behind trying to close City College.

The college's students rallied against those changes for years. Yet Agrella is enforcing the Student Success Initiative. "My job is to play within the rules and regulations of the ACCJC," he told the Guardian in an interview a few months back. On campus, concern is growing that changes made to appease the ACCJC may disenfranchise City College students in greater numbers. But worst of all, without public meetings or public comment, the college's students may not get a chance to advocate against those changes before it's too late. **SFBG**

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UBER ADJUSTS INSURANCE POLICY IN WAKE OF FATAL COLLISION

Controversial tech-ride provider Uber will expand its insurance for drivers, it announced on Fri/14.

Transportation Network Companies, more commonly known as “rideshares,” have operated in legal limbo regarding their insurance since their creation. This came to a head on New Year’s Eve with the death of 6-year-old Sofia Liu, who was killed in a collision with an Uber car driven by Syed Muzzafar. Uber claimed in a blog post that because Muzzafar was not ferrying a passenger at the time, and only using the app to search for fares, he was not officially covered by its insurance.

That insurance gap left Muzzafar financially responsible for the little girl’s death and the injuries of her family, the subject of a lawsuit that could end up seeking some \$20 million in damages.

So far, Uber has not provided any compensation to Liu’s family. But it has revised its insurance policy, suggesting future collisions may be covered.

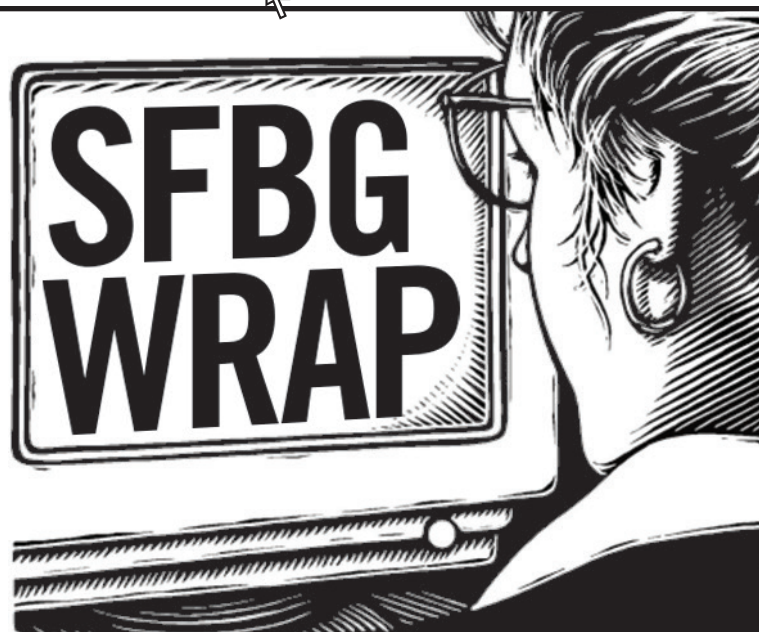
In a blog post, Uber announced that “in order to fully address any ambiguity or uncertainty around insurance coverage for ridesharing services,” it would expand drivers’ insurance “to cover any potential ‘insurance gap’ for accidents that occur while drivers are not providing transportation service for hire but are logged onto the Uber network and available to accept a ride.”

Uber’s new policy will cover up to \$100,000 per incident for bodily injuries and \$25,000 per incident for property damage. But the blog specifies that the money will not kick in if a driver’s personal insurance covers a collision, as appears to be the case with the New Year’s Eve incident.

In an interview with the San Francisco Chronicle, Uber CEO and co-founder Travis Kalanick said that Muzzafar’s personal insurance policy had offered to pay the claim, but had not yet followed through.

Uber’s spokesperson Andrew Noyes declined to comment when asked about this.

Notably, a coalition of ride-shares including Lyft and Sidecar and a handful of insurance com-



panies banded together to develop new insurance policies. The group’s work is ongoing, though the intent looks positive — new insurance policies specific to Transportation Network Companies developed by a coalition of industries would be a great step for driver, passenger, and pedestrians alike.

But for now, commercial and personal insurance policies rarely, if ever, cover TNC drivers. And Uber’s new insurance? It’s great, as long as Uber follows through. (Joe Fitzgerald Rodriguez)

INDECISIVE DEMOCRATS LET REAL ESTATE DEVELOPERS WIN

By a slim margin, the governing body of the San Francisco Democratic Party voted Wed/12 to oppose a controversial June ballot measure, Proposition B, concerning waterfront height limits.

The initiative would require city officials to get voter approval before approving new building projects taller than what’s legally sanctioned under a comprehensive waterfront land-use plan. Prop. B stems from an effort last November, authored by the same proponents, to reverse approval for a luxury waterfront development project called 8 Washington, which exceeded building height limits. In the run-up to that election, the Democratic County Central Committee sided against the 8 Washington developers, and aligned itself with those seeking to strike down the 8 Washington

height-limit increase in order to kill the project.

But this time, under the leadership of chair Mary Jung — who is employed as a lobbyist for the San Francisco Association of Realtors — the DCCC came down on the side of powerful real estate developers.

The vote was surprising to some longtime political observers, given that until recently the DCCC was known as a progressive stronghold in San Francisco politics. Its slate cards are distributed to Democrats throughout San Francisco, and Democrats make up the vast majority of city voters.

In a politically significant outcome, the DCCC’s opposition to Prop. B was decided by a slim 13 to 12 vote. The threshold for it to pass or fail was much lower than usual, because so many DCCC members simply refused to take a stand.

San Francisco Board of Supervisors President David Chiu — who not only opposed 8 Washington but helped gather signatures for the referendum to challenge it — was among those who abstained. That sets him apart from David Campos, his opponent in the upcoming Assembly race, who voted to endorse Prop. B. Had Chiu voted, Prop. B’s opponents would not have had the votes to get the upper hand.

When reached for comment, Chiu told the Bay Guardian he still hasn’t formed an opinion on the measure, and that he’s waiting on a pending city analysis and the outcome of a lawsuit challenging it.

“There’s been very little analysis and it could take money away from affordable housing and cost the city money fighting a lawsuit,” he said, citing the money that developers would be spending on political

campaigns as the potential source of affordable housing money.

“I am open to supporting the measure, as someone who passionate about waterfront development,” he added, citing the lead role he took in opposing the 8 Washington project. (Rebecca Bowe)

LOCAL SUPPORT FOR NATIONAL LGBT HOUSING RIGHTS

At the Tue/11 Board of Supervisors meeting, Sup. David Campos introduced legislation to encourage large-scale developers to protect the housing rights of the LGBT community.

Same-sex couples nationwide are more likely to experience discrimination in their search for senior housing, a study by the Washington, D.C., based Equal Rights Center found.

To investigate, testers posed as gay or straight couples with otherwise nearly identical credentials, then submitted inquiries on senior housing in 10 different states. They discovered that in 96 out of 200 tests, those posing as lesbian, gay, or bisexual residents experienced at least one type of adverse, differential treatment.

Meanwhile, according to the National Center for Transgender Equality, one in five transgender U.S. residents has been refused a home or apartment, and more than one in 10 has been evicted, because of their gender identity.

Federal law does not expressly prohibit discrimination based on sexual orientation or gender identity. California law does, as do laws in 19 other states. Given these gaps in legal protection, real estate providers can adopt their own policies to prohibit LGBT discrimination.

Campos’ proposal would require large-scale developers who wish to build in San Francisco to prove their commitment to equal housing opportunities.

“We want to know whether a developer hoping to build in San Francisco is protecting LGBT housing rights when they own or manage housing in states where legal protections don’t exist,” Campos explained. “By collecting this information, we can highlight best practices and urge those who do not have these policies to do the right thing.” (Rebecca Bowe)

RISE UP

WEDNESDAY 19

GET EDUCATED WITH AFFORDABLE HOUSING EXPERTS

St. Philip’s Church, 725 Diamond, SF. 7pm, free. Hosted by the Noe Valley Democratic Club, this public forum on (the lack of) affordable housing in the Bay Area will bring together a host of experts coming to the table from a variety of perspectives. Panelists will include Doug Shoemaker of Mercy Housing, Teresa Yanga of the San Francisco Mayor’s Office of Housing, Tim Cole of the San Francisco Housing Action Committee, Fernando Marti of the Council on Community Housing Organizations and Sara Shortt of the Housing Rights Committee of San Francisco. It’s a tight squeeze out there, but knowledge is power — and this is an opportunity to get educated, ask questions and join forces with longtime community members who are searching for answers. For more info, contact molly@ffrsf.com.

MEETING ON THE FUTURE OF THE TENDERLOIN

Tenderloin Police Station, 301 Eddy, SF. 11am-noon, free. San Francisco’s Tenderloin neighborhood has been at the center of many community dialogues recently as rising rents have placed tremendous pressure on nonprofits and arts organizations in the surrounding area. Neighborhood residents, social service providers, arts groups, and local businesses may wish to attend this meeting, which will include presentations on the arts center at 950 Market St., current projects associated with the Civic Center Community Benefit District, and other updates. For more information, call (415) 820-1412.

THURSDAY 20

HOW TO DEAL WITH YOUR DEBT ONCE AND FOR ALL

The Green Arcade, 1680 Market, SF. www.thegreenarcade.com. 7-9pm, free. George Caffentzis — a contributor to the newly released *The Debt Resisters’ Operations Manual*, and

author of *In Letters of Blood and Fire: Work, Machines, and the Crisis of Capitalism* — will speak at the Green Arcade on providing tools for debtors everywhere who want to understand how the system really works. In the past 30 years, wages have stagnated nationwide and average household debt

has more than doubled. This new book offers detailed strategies, resources, and insider tips for dealing with some of the most common kinds of debt, including credit card debt, medical debt, student debt, and housing debt.

SATURDAY 22

BAY AREA ANARCHIST BOOK FAIR

The Crucible, 1260 7th Street, Oakland. 10am-6pm, free. www.bayareaanarchistbookfair.net. Now hosted in new East Bay digs, the 19th annual Bay Area Anarchist Book Fair is free and open to the public. It’s a gathering for folks who are interested and engaged in radical movements and organizing around social and economic justice. The book fair provides a space to connect, learn and discuss, through book and information tables, workshops, panel discussions, skill-shares, films, and more.

MONDAY 24

EAST BAY FORUM ON RAISING THE MINIMUM WAGE

Ed Roberts Campus, 3075 Adeline St. Berk. www.tonythurmond.com/march_24. 6-8pm, free. Join District 15 Assembly candidate Tony Thurmond for an open panel on raising the minimum wage. With the state minimum wage to reach \$10 in early 2016, this discussion will take into account that, as big of step that may be, it still won’t amount to a living wage for many Bay Area residents. Join in to have your say, share a personal story, and connect with community members who are pushing for higher wages across the board. **SFBG**

FOOD + DRINK



PURE EVIL: THE BACON BRITTLE DOUGHNUT BY A SPOONFUL OF SUGAR AT MARLA BAKERY KITCHEN COMMUNAL PHOTO BY TABLEHOPPER

Brunch me

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPER New spots to hop out of bed for, Monday pizza at The Mill, and Off the Grid's TGIF fiesta.

BRUNCHTASTIC

Since there always seems to be a line at every single place that serves brunch in this town, why not introduce more options? Exactly. If you're already a fan of **Little Chihuahua's** multiple locations (www.thelittlechihuahua.com), you should know it has started serving weekend brunch, taking care of you with breakfast tacos, stacked enchiladas, Mexican French toast, and chile rellenos, plus you can sip Sightglass coffee or mimosas (why not get both?). Through March, you'll score a free coffee or mimosa when you order any brunch dish at the Valencia Street location. Buenos dias, indeed.

Over in Cole Valley, **Padrecito**

(901 Cole, SF. www.padrecitosf.com) is serving brunch Fri-Sun 11am-2:30pm. Yeah, you saw that right: Friday brunch! Perfect for when you want to play hooky. (We won't tell your boss, promise.) Dishes include chilaquiles, sopes de machaca with brisket and eggs, a quesadilla with bacon and cheese, or hen-of-the-woods mushrooms and nettles, and more. Best of all, there's a full bar with some tasty brunch cocktails. Chipotle Mary, anyone?

Also on the weekday brunch tip, **Namu Gaji** (499 Dolores St., SF. www.namuf.com) is now serving brunch Wed-Fri 11:30am-4pm and Sat-Sun 10:30am-4pm. You can wake and bake and stuff yourself with loco moco or kimchi fried rice, or holla at some challah French toast. On the liquid side, Bloody Marys, micheladas, and more hit the spot.

Maybe you just want to grab a bite of something and head back home to your comfy bed (hope-

CONTINUES ON PAGE 18 >>

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FOOD + DRINK

BRUNCH ME

CONT>>

fully with a cutie still in it)? You have to pay a visit to the window at **Marla Bakery Kitchen Communal** (613 York, SF. www.marlabakery.com). A number of options are available, including an insanely good bacon brittle doughnut from A Spoonful of Sugar. Bagels with farmer's cheese or English muffin sandwiches, made in-house by Marla Bakery itself also delight. (A spring-inspired muffin came with fava leaf pesto, Mornay sauce, white cheddar, bacon, and a fried egg.) There's also coffee from Wrecking Ball to enjoy on your walk home. Or go find a spot for a picnic — a friend and I scooted off to the tables on the waterfront by The Ramp, perfect.

BALLIN' ON A BUDGET

Off the Grid is back at Fort Mason (Fort Mason Center, 2 Marina Blvd., SF. www.offthegridsf.com) on Fridays, which means you have more than 30 trucks and vendors to choose from for your dinner, from Azalina's Malaysian and El Sur to the ever-rockin' Lobsta Truck. Go with a few friends so you can share bites and try more that way (and have someone with whom to strategize ways of negotiating some of the longer lines). A few ways to keep warm, besides wearing a jacket: There's a heated area where you can hang out, with wine on tap, beers from Magnolia, and cocktails from The Alembic. Maybe playing some classic carnival games will help you get even toastier, like Whack-a-Mole and Skee-Ball. Fridays 5pm-11pm.

Anyone who loves bread, especially in the form of pizza, is going to want to check out the new pizza nights on Mondays by bread pusher Josey Baker at **The Mill** (736 Divisadero, SF. www.themillsf.com). The slice is like a perfect mash-up of pizza and artisan bread, all hearty and chewy in the best way possible. You can get a slice (\$2.50) or a whole pie (\$20), and there's a new parklet out front where you can enjoy it. Each Monday features a different topping: March 24 is spicy broccoli, and March 31 is leek and potato. Pies start flying from the oven at 6pm, and can run out by 8pm, so don't lag. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column, www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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WEDNESDAY/19

🕒 SISTER SPIT AT THE ELBO ROOM

From slam poetry exploring race and class to literary prose weaving together stories of immigration, blackness, and femaleness, to hilarious cringe-worthy anecdotes about sexuality and body image, the Sister Spit traveling roadshow has been bringing together emerging and established writers and artists, with a particular focus on the queer community, since 1997. The show's assortment of performances embody the many facets of 21st-century feminism, with co-founder, longtime host, and quintessential San Francisco writer Michelle Tea selecting "intellectual provocateurs" to inspire and empower women all over the country; the shows are known for being pretty good parties, too. Guests at this performance include Oakland poet and educator Chinaka Hodge, novelist Rhiannon Argo, fat activist Virgie Tovar, writer-filmmaker Dia Felix, and more.

7pm, \$10
Elbo Room
647 Valencia, SF
(415) 552-7788
www.radarproductions.org/sister-spit-2014

THURSDAY/20

🕒 DISPOSABLE FILM FESTIVAL

When the Disposable Film Festival began seven years ago, the notion of making films on "non-professional devices" (iPhones, web-



cams, etc.) was a novel one. Now, it's an art form. The fest begins with its ever-popular Castro Theatre screening of shorts in competition — a professional panel of judges picks most of the winners, but you can weigh in on

the Audience Choice Award. Other events (check out the DFF's website for sign-up specifics) include a creative workshop intriguingly titled "Set Your Inner David O. Russell Free"; a dinner and screening event focused on urban farming; and panel discussions that tie the DIY film movement to social action and sustainability. (Cheryl Eddy)

Through Sun/23
Screening tonight, 8pm, \$15
Castro Theatre
429 Castro, SF
www.disposablefilm.com

🕒 DISAPPEARING PEOPLE

If you haven't come across Oakland's Disappearing People, then you probably aren't going out to enough bar shows. This duo gigs constantly, bringing plenty of pedal effects, oscillating wah-wah sound, tight drum beats, and dark psychedelia everywhere they go. If experimental is your thing, then you may have hit the jackpot. Smart booking combined the band with the soul-ripping, wall-of-doom, electronic sounds of Sacramento's Wreck And Reference, which should fall on appreciative ears. Screaming vocals on tracks



like "Abhorrence" explore total isolation. Despite a room full of people sharing this experience, somehow I think most will relate to an overriding theme of despair. (Andre Torrez)

With Wreck And Reference, Hollow Sunshine and So Stressed
9pm, \$8
Thee Parkside
1600 17th St, SF
(415) 252-1330
www.theeparkside.com

FRIDAY/21

🕒 BART DAVENPORT RECORD RELEASE PARTY

Near the nexus of similarly soulful, timeless

pop singers Nick Lowe and Jens Lekman, there's Bart Davenport. The confidence in his voice is effortlessly reassuring. And that's a good thing, since his latest album *Physical World* sounds like a challenging place to be, at times isolated ("On Your Own Planet"), exhausting ("Wearing the Changes"), or just generally impossible. Sung from the margins of an increasingly shitty industry, a song titled "Fuck Fame" should be intolerably bitter, but Davenport faces reality with an coolly upbeat, learned optimism. "I can live without it," he sings, before wryly adding "but we can talk about money." (Then he rips a solo to seal the deal.) (Ryan Prendiville)

With Danny James, Anna Hillburg, DJ Robert Spector
9pm, \$12-15
The Chapel
777 Valencia, SF
(415) 551-5157
www.thechapelsf.com

SATURDAY/22

🕒 YONI KI BAAT 10TH ANNIVERSARY PERFORMANCE

"Talks of the Vagina" is the rough translation of the Hindi words *Yoni Ki Baat*. Inspired by *The Vagina Monologues*, Yoni Ki Baat is a series of provocative, thrilling and empowering monologues written and performed by women of South Asian origin. The South Asian



Sisters collective is celebrating the show's 10th year this weekend at the historic Women's Building in the Mission. The Sunday matinee viewing will be for women only — a special performance for those who self-identify as female. Over the past decade, Yoni Ki Baat has grown from a small performance to a national movement. Whether you're a Yoni virgin or not, this is a chance to explore sexuality, body image, and identity through the eyes of South Asian women. Proceeds will benefit local organizations aiding survivors of domestic violence. (Childs)

March 22, 6:30pm
March 23, 12:30 (female only) and 5pm, \$15
Women's Building
3543 18th St, SF
(415) 431-1180
www.southasiansisters.org

🕒 "THE WRATH OF FILM CULT"

It's aliiiiive! And it's celebrating the king. Of. Dramatic. Pauses. The Vortex Room, currently tussling with its SOMA landlord over its own cinematic HQ, moves operations to the Roxie for this co-presentation (hopefully, the first in an ongoing series). It's a triple feature, hosted by "Klingon Vanna White," that raises a can of Molson to intergalactic Canadian hero William Shatner, who turns 83 years young

CONTINUES ON PAGE 20 >>



BART DAVENPORT
RECORD RELEASE PARTY
SEE FRIDAY/21

SATURDAY/22

CONT>>

on March 22, with *Horror at 37,000 Feet* (1973); *Star Trek II: The Wrath of*



Khan (1982) — via a 35mm collectors print; and *Impulse* (1974). Shat yeah! (Cheryl Eddy)

7pm, \$9 per film (all three films, \$20)

Roxie Theater

3125 16th St, SF

www.roxie.com

PILOBOLUS DANCE THEATRE

If you haven't seen Pilobolus, that wild and woolly mix of goofy dancers and super-skilled performers with an imagination and wit that is always theatrical, and often non-definable, a trip to Marin this weekend is highly recommended — there's just no one else like them. Why would anybody who wants people to pay good money to see them name themselves after a fast-growing, phototropic fungus that thrives on cow dung? Go figure. In the beginning, eons ago, Pilobolus members came up with their own material. They still choreograph a lot of their own stuff, but they have also enlisted collaborators, like Belgian-Moroccan Sidi Larbi Cherkaoui, who has been burning stages in Europe but has yet to be seen in California, and old-time illusionists/comedians Penn & Teller. (Rita Felciano)

March 22-23, 8pm, \$25-35

Marin Veterans' Memorial Auditorium
10 Avenue of the Flags at Civic Center, San Rafael
(415) 473-6800
www.marincenter.org

SUNDAY/23

DEATH

Last year the city of Detroit declared bankruptcy and elected its first white mayor since 1974. It's been 40 years since the last one, which is about the same time that sibling (proto) punks David, Dannis, and Bobby Hackney were in a Motor

City band called Death. Predating The Ramones and Sex Pistols with their own straightforward, garage-rock sound was statement enough, but the fact that they were black and strayed from stereotypical R&B constraints made them downright pioneers. David has since passed, but the current lineup, consisting of two original members, carries on the tradition, as Drag City Records has helped renew interest in the band. The label's recent series of reissues, in addition to a popular film documentary, has introduced Death to a whole new generation.



Give "North Street" a listen and you'll see that this is more than just hype. (Andre Torrez)

With Audacity

8pm, \$25

777 Valencia, SF

(415) 551-5157

www.thechapelsf.com

MONDAY/24

JAPAN NITE

If you didn't make it to SXSW this year, fear not — The Independent is bringing you a taste of the Austin festival with Japan Nite 2014. The annual showcase will feature the coolest indie rock, punk, and culture from Japan, with five Japanese bands: Vampillia, an alternative band from Osaka with



dark vocals and dueling drummers; Jungles, a new group with three of the four ladies from Red Bacteria Vacuum; ZARIGANI\$, a powerful and loud female duo; HAPPY, a five-piece indie group that opened for The Flaming Lips this year; and Starmarie, a girl group with pop vocals and an uber-girly stage presence. Expect the best in Southeast Asian culture, from its eclectic fashion, to high-tech gadgets, and certainly the diverse sounds from the Land of the Rising Sun. (Childs)

7:30pm, \$15

The Independent

628 Divisadero, SF

(415) 771-1421

www.japan-nite.com

TECH PANEL: ALL TOGETHER NOW — TECHNOLOGY AND SOCIAL RESPONSIBILITY

"With great power comes great responsibility," right? Take Uncle Ben's advice to heart when it comes to the World Wide Web. New technology popping up every day has created a massive new industry and digital society, with countless opportunities for innovation and connectivity — yet, as the Internet turns 25, there are few rules and norms to regulate it. That's where you come in. The Bold Italic and General Assembly are hosting a panel about social responsibility in the digital age. Join the discussion with your own questions for the Q&A portion of the night, and then enjoy drinks, mingling, and food from Powered by Pork. *Insert computer, cocktail and pig emojis* (Childs)

6pm, \$10

Public Works

161 Erie, SF

(415) 779-6757

www.publicsf.com

PILOBOLUS DANCE THEATRE SEE SATURDAY/22

TUESDAY/25

THE USED AND TAKING BACK SUNDAY

If you're under a certain age, those band names alone should cue memories of teen angst, sexual confusion,



and pop-punk lyrics scribbled into notebook margins during science class. In a nostalgia-induced collaboration, two bands that reached insane popularity during the golden years of the 1990s emo wave are co-headlining a US tour this spring, landing at the Warfield tonight. Their collaboration comes from the release of their new albums under the same record label, Hopeless Records — *Happiness Is*, by Taking Back Sunday, is the Long Island band's sixth studio album (released last week), and *Imaginary Enemy*, by The Used, will drop April 1. Though Taking Back Sunday and The Used maintain contrasting voices, they both bring emotion-drenched

lyrics, loud instrumentals, and a much rawer energy than today's

dominant emo-pop. (Childs)

7pm, \$32

The Warfield

982 Market, SF

(415) 345-0900

www.thewarfieldtheatre.com

HELLA GAY COMEDY PRESENTS THE SAUSAGE FEST COMEDY SHOW

"In the comedy world, straight men comedians rule the stages," explains the Hella Gay Comedy Facebook page. "For whatever reason, more straight men are drawn to public speaking and making asses of themselves more than anybody else." Out of that, Sausage Fest Comedy Show was born. Hella Gay Comedy — normally a monthly comedy show featuring LGBT comedians — will switch things up by having some of SF's funkiest straight comedians performing at a gay club. But the



plot thickens! These humorous heart-throbs will be performing with their shirts off. Prepare yourself for a night filled with cheesy jokes and yummy eye candy. Whether you're gay or straight, you're guaranteed a good time: Even if the jokes

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ON THE RISE

From spaced-out electro-pop to Ethiopian-influenced jazz, feminist hip-hop to a string quartet partial to Radiohead, the Bay Area artists to watch this year are those who keep you on your toes

BY EMMA SILVERS

esilvers@sfbg.com

MUSIC Have you heard the news? Bohemia is dying. All the musicians are leaving San Francisco. Our favorite venues and dingy little clubs are all closing up shop, and being replaced by artisan cocktail bars filled with Google Glasses and reclaimed wood toilet seats.

OK, so some of that is true. The Bay Area's music scene is changing, to be sure; how could it not, with the influx of wealth over the past few years? Yes, we're sad about Cafe du Nord, and yes, we're worried about the Elbo Room.

What's also true: We still have one of

the richest musical histories anywhere in the world, and artists aren't going to stop flocking here anytime soon. One glance at the Bay Guardian's listings section will tell you that there's live music to be found every single night of the week, and San Francisco's small size relative to its population — a major factor in the current wave of gentrification and the state of the real estate market — also means that the vast array of genres here, and the communities that exist around different music scenes, all hum along pretty much on top of each other.

In one night, you could, if you wanted, take in a jazz jam session in the Haight, a hardcore band in the outer Mission, an

Irish folk quartet in North Beach, a synth-wave producer in SoMa, a hip-hop show in the Western Addition, and, um, Macaulay Culkin's pizza-themed Velvet Underground tribute band in the Inner Richmond. (I've done all of these recently, and I only regret that last one.) That's not even touching on the East Bay, which — despite being pronounced almost like an epithet in the city lately, as in "Everyone's having to move to the East Bay" — is arguably fostering some of the most interesting, nascent micro-scenes we're seeing in music right now.

With that in mind, we at the Guardian set out to pick 10 artists that we thought deserved our attention in the coming year.

We couldn't narrow it past 11. This year's On the Rise acts come from so many different little worlds, have been inspired by so many different artists — Freddie Mercury, MC Lyte, and the 19th century French composer Hector Berlioz all make appearances, to give you a taste — and, unsurprisingly, they all make incredibly different kinds of music. Some of these artists are Bay Area natives; some were born on other continents. What they have in common (aside from talent) is a love of this place, its people, its weirdness, and yes, its challenges.

We love them back. And we don't plan on letting them go anywhere else anytime soon. **SFBG**

Meklit Hadero

How to describe a Meklit Hadero performance? Warm, bluesy upright bass; bright trumpet and saxophone. Elements of classic '60s folk by way of acoustic guitar, a lean toward R&B and soul, lyrics that blend personal and political, the intimate and the universal. The unmistakable influence of the music of Ethiopia — the singer's country of birth — shapes her music as it darts between genres. But what sucks you in, what keeps your eyes and ears locked on Meklit, what makes an unselfconscious *Damn* start to grow at the back of your mouth is her voice: Lilted, sensuous, capable of the leap from staccato jazz-cat to honeyed songbird, she conveys both fragility and great strength in a single line.

Meklit, who often goes by her first name, grew up in Washington, DC, Iowa, Brooklyn, and Florida after her family moved to the US when she was just shy of 2 years old. Throughout the moves, she was always singing. "As a kid I saw two paths...[one] that



led to a kind of cult of fame, which wasn't really my thing. The second path was a more academic approach to music, which I also didn't like," she says. "I was interested in music that engaged with the world around it, and artists who were cultural voices that mattered."

She didn't begin making music professionally until moving to San Francisco, however, post-Yale, at age 24. Here, she found an artists' community that was "still reeling from the first dot-com bust," with "artists picking up the slack and making noise with all sorts of

street-level organizing." The Red Poppy Art House and the Mission Arts and Performance Project both served as launching pads for her live performances, which led to recording. Ten years later, she's been a TED Global Fellow, served as an artist-in-residence at NYU, and completed musical commissions for the San Francisco Foundation and the Brava Theatre.

Meklit's second full-length album, *We Are Alive*, has her backed by Darren Johnston on trumpet, Lorca Hart on drums, and Sam Bevan on bass. The record is garnering critical praise from NPR, USA Today, and other national media hot-shots, and the year is shaping up to be a busy one — in addition to touring North America and traveling to Rio for a TED conference, Meklit will be working on an arts installation with YBCA called "Home (Away From) Home" with Ethiopian and Eritrean artists based in the Bay Area. We also get her record release show, at Great American Music Hall, on April 2.

Influences: Caetano Veloso taught me that you could write a song about anything, Aster Aweke taught me that the human voice can express absolutely any emotion if you lead it the right way. Michael Jackson taught me that you can create an entire dance style all on your own. Nina Simone taught me that the raw moments are what stay with people once the song is done. Miles Davis

taught me to never sit still and sit on a sound that is bringing you success. Keep moving! John Coltrane taught me that you can hear when sound comes from intense inner searching. David Byrne taught me that a little humor and absurdity goes along way.

The first album I ever loved was Michael Jackson's *Thriller*. I remember being 4 years old and dancing to it in the living room of our tiny Iowa apartment. I really wore the entire record out. I even wrote a fan letter to MJ when I was 5. It took more than a year but his fan club wrote back.

Weirdest/coolest thing that's happened at a show? In 2011, I went on a tour of Ethiopia with my band. We were performing at the foot of the ancient

castles in Gondar, with electricity borrowed from the local Red Cross. It had been storming all day long and the power in the whole city suddenly went down. Folks started driving their cars with the headlights on to light the stage. The sense of possibility was palpable. My cousin, emcee Gabriel Teodros, climbed on top of another car and began rapping to the crowd from there. Suddenly, the electricity was back, the crowd went wild, and the band continued to play. That was pretty epic. (**Emma Silvers**)

www.meklitmusic.com

CATHEDRALS

Without a doubt, the award for "most buzz generated from the least amount of music that's actually out in the world so far" goes to CATHEDRALS, an electro-pop duo that has about 4,000 fans on Facebook at the time of this writing...and all of two (excellent) singles on SoundCloud, the most recent of which, "Harlem," was released three weeks ago and is approaching 180,000 plays.

Singer-songwriters Brodie Jenkins (Ghost & Gale) and Johnny Hwin (bassist for blackbird blackbird, one of the head folks at the art-and-tech-collective ware-

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CATHEDRALS

CONT>>

house The Sub) met about two years ago through a friend — despite the fact that they'd been at Stanford at the same time — and just couldn't stop jamming together.

Jenkins' almost hauntingly pure voice is layered over Hwin's guitar, synth, and computer magic for a dynamic that's clearly hit a nerve; each of their singles, in all its danceable, head bob-able, simultaneously otherworldly and more-human-than-a-lot-of-electronic-music glory, has garnered a seriously impressive amount of chatter. Plans for the rest of the year: getting an album out as soon as possible.

"I've always been fascinated by the juxtaposition of warm analog timbers you get from real instruments and synths with the silky 'electronic' sounds you can only get from chopping and manipulating WAV files on a computer," says Hwin, an Oakland-born, Hercules-raised kid, of the duo's sound. "I love writing melodies to fit his instrumentation. We do this thing that we call 'vocal playgrounding,' where I riff on top of an instrumental that Johnny's started," says Jenkins, who grew up on an apple orchard in Sebastapol. Adds Hwin: "She's got a golden ear."

Where does the name come from?

Brodie: CATHEDRALS came out of a word-play exercise involving an insane number of many-colored post-it notes.

Johnny: We wanted a name to encapsulate the imagery and thematic elements of our music and partnership: duality, surrealism, sensuality, etc., so we wrote down all of these ideas, shuffled them around, and found what we were looking for.

Favorite venue in the Bay Area to play?

Johnny: I love the sound system and vibe of The Chapel.

Brodie: My absolute favorite venue to play in the city is Viracocha, but I also love Amnesia and the Rickshaw Stop because they're such intimate spaces with a great vibe. We've also done a few shows at

Johnny's warehouse-turned-art-space called the Sub. There is a great community of artists and entrepreneurs who hang out at the Sub, so it's a really special place for us to play. **(Silvers)** www.wearecathedrals.com

Avalon Emerson

That delectable boom you hear on dance floors across the city and Soundcloud mixes throughout the cloud-cosmos, overlaid with an earworm diced-diva sample and frenzy-inducing keyboard clang? It's "Pressure," the January release from DJ and techno wiz Kahley Avalon Emerson (who goes by her last two names) on local label Icee Hot.

"Pressure's" a seven-minute beast, and B-side "Quoi" is even deeper, with a smooth acid tune-up mix from the Tuff City Kids. The entire epic shebang has been invading parties like Honey Soundsystem, As You Like It, Icee Hot itself, and Emerson's own monthly blast, Play It Cool.

And although "Pressure" has been hitting hard in the UK and

Australia as well, Emerson is all about transmitting her electronic savvy with a distinctly San Franciscan sensibility.

"My next release will drop March 25th on another SF (by way of Paris) label called Spring Theory," she told us. "It's called 'Church of SoMa,' affectionately named after a big 12-room house in that neighborhood, where I lived and learned to DJ when I first moved here in 2009.

It's more dubby and deep, and it features me singing and playing the Fender Rhodes."

Emerson came here "to work in tech and get out of Arizona," but she's always expressed herself musically. "I've been a songwriter since I was a little girl. I was first bit by the studio bug in high school when I bought a few different kinds of microphones, pirated Cool Edit Pro, and recorded my friends' garage bands. I always liked recording and producing much more than 'jamming.'"

Heady electronic and house artists like dark-dubby

FROM LEFT: AVALON EMERSON; TONY MOLINA; ANNIE GIRL & THE FLIGHT
PHOTOS BY KEENEY + LAW PHOTOGRAPHY

Berliner Shed and Detroit mad scientists Theo Parrish and Carl Craig inspired her to explore more experimental production techniques, and she's been working with expressionistic, pioneering guitar-software performer Christopher Willits "who has helped me engineer my tracks in his beautiful studio in the East Bay."

"Church of SoMa" will help cement Emerson's emergence on the world techno scene, but she's got plenty of tunes — and local inspiration — in the vault to keep her momentum going. "For the most part, my music is made to be listened to on a big club sound system — it's a playful expression of my interests."

How do you survive here as a musician?

What's the best and worst thing about being a musician in the Bay Area?

SF is not really a place people move to in order to pursue music, and since we've been in quite a bit of national news lately, it's somewhat exotic to be from here. Other than that, it's so far away from Europe and the East Coast that it's a little harder to tour. Being a DJ in a 2 o'clock-shutdown town with a dwindling selection of alternative music spaces can be a drag, too. But there are venues here like Public Works that have a great sound system and staff, and impressive artists like Matrixxman, Aria Rostam, and Some Ember (who have a killer live show). Also, I love the pho here.

Weirdest thing that's happened at a show? Well, last month in Seattle the drugged-out assbat playing after me dropped his Traktor laptop on my record just as I was finishing up my set. I then punished him by playing the entirety of Sinead O'Connor's "Nothing Compares 2 U," which is not an easy song or vibe to follow up. **(Marke B.)**

www.soundcloud.com/avalonemerson

Tony Molina

Hedonistic breakdowns and riffs similar to Thin Lizzy? Check. Song-writing and vocal delivery like Guided by Voices and Weezer? Double check. These traits (along with a few other things) are what make for

the musical genetic makeup of Tony Molina's bedroom pop solo project.

Molina was born in San Francisco and grew up in Millbrae. One thing has remained constant: active participation in the Bay Area punk scene. He has been in hordes of bands, such as Ovens, Violent Change, Lifetime Problems, Case Of Emergency, and Dystrophy.

For Molina, the results are humbling. "Don't know about the other guys, but looking back and seeing all the shit me and my friends have recorded over the last 12 or so years is really crazy," he says.

"Some of my best friends have made some of my all-time favorite records, which is really cool and inspiring."

Though Molina has been writing music for some time, it was initially his current bassist Spencer Rangitch's idea to play shows for Molina's poppier solo material. Currently the band is made up of Rangitch, Anthony Boruch Comstock (on drums), and Jake Dudley and Andrew

ANNIE GIRL & THE FLIGHT

Kerwin on guitar.

Since the release of his debut EP *Dissed and Dismissed* last year, he has garnered attention from NPR and Spin, among others.

After selling out its initial pressing on Bay Area Label Melters, Molina's reissuing the album on vinyl and cassette for a March 25 release, and he says we can expect a new LP and 7-inch later on this year.

Until then, he's working his day job (at a movie theater) and passing the time playing in five other bands (Caged Animal, Scalped, Fraudulent Lifestyle, Provos, and Opposition 2 Society).

Best and worst thing about being a musician in the Bay Area?

The best thing about the Bay Area is that my friends are always doing cool shit and

have legitimately been in some of my favorite bands ever. I

think that's really cool. The worst thing about SF is there is not enough sick hardcore bands here. I don't relate to a lot of the local music out here that I see. I really want to, but a lot of times it just doesn't happen. If you aren't wearing sweatpants and rapping over straight-up ignorant ass riffs, I'm mostly likely not going to be into it.

Favorite Bay Area venue? My friend Ryan's garage in the Outer Richmond. Every show in that tiny garage was sick. I think cops starting showing up there to shut shows down a lot towards the end. RIP shows at that house. **(Erin Dage)**

www.facebook.com/tonymolina650

Annie Girl & the Flight

The first time I saw Annie Girl & the Flight play, I started thinking about what it is, exactly, that makes a front-woman: Annie Girl's voice is a disaffected sing-song (Mazzy Star meets Kathleen Hanna?) that belies a dark, jagged well of feeling at the heart of the music; that's surely front and center, layered over bandmate Josh Pollock's slow-building wall of guitar. But it's her absolute lack of showiness,

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ANNIE GIRL & THE FLIGHT

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her refusal to be anything other than exactly what she is, and her tendency to attract the entire room's focus and energy not in spite of but *because of* that quality that makes her someone to watch: She has all the specific makings of a star who doesn't seem to give a shit that she's a star.

A Colorado native, Annie moved to the Bay Area three years ago, at age 17, on something of a whim: "I'd been attending community college, getting ready to transfer to the state school, when the dean accidentally gave me the wrong date for the application deadline," she says. "I missed it by a day, took that as a sign, and bought a one-way ticket to San Francisco."

Having grown up playing in Denver punk bands, she found that Northern California brought out a different sound in her songwriting — what she now calls the band's mix of "super slow, hypnotic folk and loud, trance-inducing, art-rock."

Add in supporting players who are veteran musicians — Pollock's played with psych-rock giants like Gong as well as SF bands like Foxtails Brigade and the one and only Bobb Saggeth; bassist Joe Lewis is a regular on the local folk circuit (Rupa and the April Fishes, Kacey Johansing, Fpodbod), drummer Nick Ott also plays with Emily Jane White and Vanish — and the result is magnetic. Their recently released single "Betray the Sea" is the first off their new EP, *Pilot Electric*, which they'll debut May 2 at The Chapel.

Best and worst thing about being a musician in the Bay Area?

Josh: The best thing is that it's the Bay Area, which seems to be one of the better places to live on this Earth. Also, if you want to do something artistically, you can do just do it — you don't need a Kickstarter campaign, or a board of directors, or investors, you can just do it. Maybe no one will care, but you don't have to wait around for some higher power to give you the keys to the kingdom. The worst thing is that everyone knows this, so everyone wants to live here, so it's laceratingly expensive.

Most underrated local act (other than you)?

Nick: Most underrated local act is probably Bronze. They are the best psychedelic art rock band since Silver Apples.

Annie: Ash Reiter, Everyone is Dirty, Li Xi, Yesway, FpodBpod, Lee Gallagher & The Hallelujah, Sugar Candy Mountain, Kelly McFarling, Michael Musika. The Bay Area is overflowing with incredible

music, all you have to do is go out and find it.



First record you remember loving?

Annie: "Once In A Lifetime" by the Talking Heads. When I was a baby my parents discovered that playing the Talking Heads kept me from crying. **(Silvers)** www.anniegirlmusic.com

Nu Dekades

"If Rakim and MC Lyte had a baby" is the short version, when you ask the Oakland duo Nu Dekades — made up of writer-emcees RyanNicole and K.E.V. — for a description of their sound. But the longer version is worth hearing, too.

"By iTunes standards, we are defined simply as hip-hop, but we describe our sound as the convergence of Black music combining elements of jazz, funk, soul, and reggae...as expressed through hip hop," explains RyanNicole, an Oakland native who's also a stage actress — this spring she'll appear in the California Shakespeare Theater's production of *A Raisin In The Sun*. They consider themselves anthropologists for the genre, describing their second full-length album, 2013's *NEXUS*, as "a love song to our people...people of the African diaspora, experiencing life in the context of color, be it beautiful or tragic."

What that means sonically: a warm, energetic landscape of old-school hip-hop built over the French producer Dela's jazzy beats, be-bop influences that recall Digable Planets, but with the emcees trading verses that display a thoroughly modern determination — a lyrical focus that's not afraid to be directly political or spiritual, or both at the same time.

"We're not studio revolutionaries," says RyanNicole. "Kev and I are products and servants of our community, and our stances and statements do not come from a thin veneer of political experience or social awareness, as may be the case with many 'conscious' artists." The duo is at work on a third record, tentatively titled *Recomposition*, and has plans to tour in the second half of 2014.

How do you survive here as a musician?

What's the best and worst thing about being a musician in the Bay Area?

A mentor of ours used to say to us that "Real MCs have day jobs." We certainly do, as we are the primary funders of our own projects...also, we are learning that, ironically, as much as we love the Bay, the best way for the Bay to love us back is to perform elsewhere. Gil Scott Heron said "home is where the hatred is."

We've come to learn that home doesn't necessarily love you until another place validates you. **Weirdest / coolest thing that's happened at a show?**

Everything about performing is cool and weird! Rocking shows and being respected in cyphers with people we grew up listening to, like MC Lyte, Camp Lo, and Phife of A Tribe Called Quest. One of our weirdest shows — we performed in front of a very small audience of mostly drug addicts. It was one of the smallest and liveliest crowds we've ever rocked! **(Silvers)** www.nudekades.bandcamp.com

Useless Eaters

"On the Rise" almost feels inappropriate for Useless Eaters, since it began in 2008 as Seth Sutton's bedroom recording project in Memphis, Tenn. On the scene (now that its founding and creative force relocated to the Bay Area last year) and ready to take over might be a more appropriate description.

When I was a DJ at the original KUSF, 90.3 FM, Goner Records had sent the station a care package. One of the 7-inch singles was "Sucked In" b/w "Malfunction" and "My Help." It was an unexpected but eye-opening and welcome surprise. Blown-out, edgy, and punk as fuck, it was a relief to hear something that sounded both retro and fresh. I immediately placed it in heavy rotation on my show.

Sutton's self-described "angular punk" really is an incorporation of many influences. The Clash, notably, struck a chord with him, and Devo's humanoid approach can be heard on some of the recent (darker, distorted in a new-wave sense) material. The sleeve on the aforementioned single (designed by him, like most of his collaged record sleeves) credits

Sutton with pretty much all of the instruments and songwrit-

ing, but the latest incarnation of the band is as "solid" a unit as ever, he says. Now they're even writing songs as a group.

He keeps good company with POW!'s Byron Blum on guitar (another band Sutton has since joined), Brendan Hagarty on bass, and Miles Luttrell, formerly of The Mallard, on drums. As for their live show, they've got enough energy to blow up a car on stage like the late Wendy O. Williams. If she were still around, they'd at least have her pumping her leather-gloved fist.

Five years worth of recorded output shows three LPs, a stockpile of exciting singles, and EPs on multiple labels including Southpaw, Goodbye Boozy, and Tic-Tac Totally!, with another full-length due on Jeffery Drag Records this year. They also just finished playing their fourth SXSW, did some tour dates with another Bay Area band, Scraper, and are picking up the pace by sinking their teeth into a number of gigs on both sides of the bay. Fleeing bands, farewell. We now have Useless Eaters. May they wear the crown well.

What brought you to the Bay Area? I was living in Nashville for two and a half years. No one seems to really have any ambition to do much more than drinking shitty beer and going to country karaoke bars. [It] has no soul compared to Memphis, where I grew up.

I had always planned on moving to the West Coast, but was just waiting for the right time. I have always been infatuated with SF since the first time I rolled through on tour with my hardcore band in 2008. Living here just feels natural to me at the moment, and it's a good change from the slow pace of the South. **(Andre Torrez)**

Facebook: Useless Eaters

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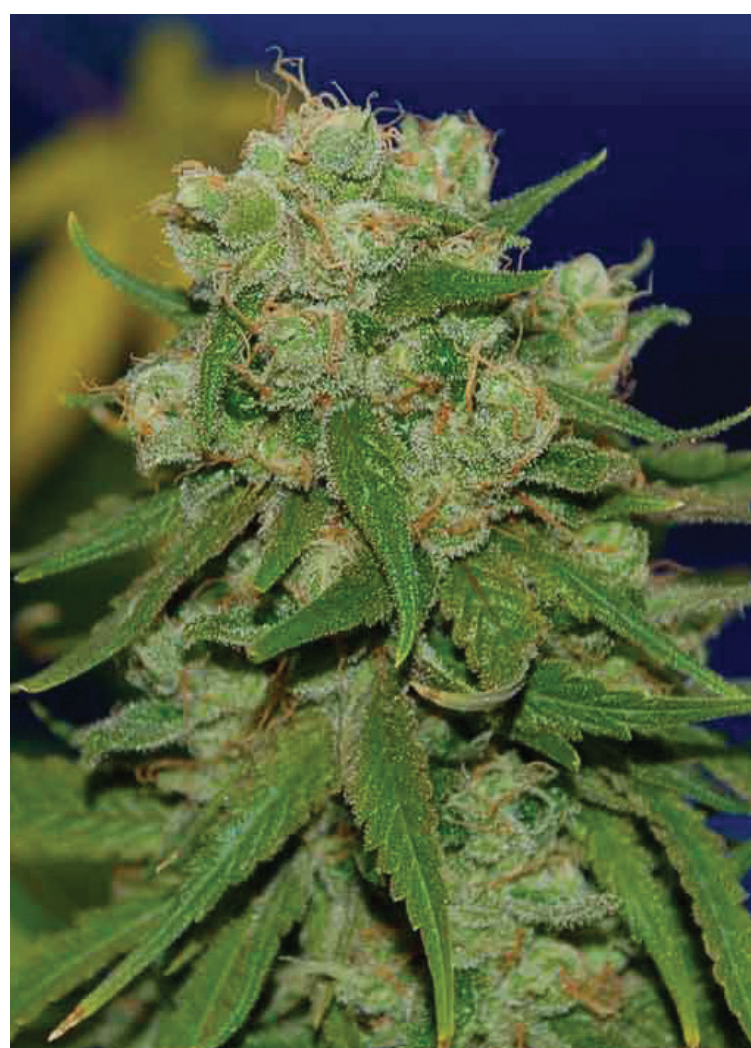
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Rocky Rivera

Take it from this one: Most music journalists are not secretly talented musicians, toiling away in writers' clothes. Most emcees, of course, are not Rocky Rivera — a San Francisco-born rapper whose love of hip-hop first took the form of a journalism career, including covering the Bay Area's hip-hop scene for this very publication, Rolling Stone, and others.

In 2008, "trading her Moleskines for microphones," as she puts it, she became Rocky Rivera, cribbing her stage name from a fellow Filipina-American heroine from the 1996 novel *Gangster of Love*, by SF author Jessica Hagedorn. The book now also shares a title with Rivera's second full-length album, which dropped in October 2013.

It's an album that commands hip-hop fans to sit up and take notice — sharp but not overproduced, lyrical and guttural, with beats that both pay homage to the '80s and '90s (when Rivera was a teenager going to Balboa High School, then SFSU, listening to Queen Latifah, Salt n' Pepa, and MC Lyte) and showcase the emcee's lightning-quick tongue and take-no-BS feminist message. Her devotees range from hardcore rap fans across the country to the East Oakland kids who are part of the after-school programs she helps coordinate in, yes, her other *other* life as a teacher. Suffice it to say, she's a busy woman.

What were your inspirations for this record? The new album was inspired by all the happenings in the world since my first album in 2010. So much had transpired politically across the globe, from the Arab Spring, to Oscar Grant, Pussy Riot — all of that affected my need to write something as a soundtrack to an uprising. I also got a ton of inspiration from reading the Hunger Games trilogy,

which made me want to create something that would be a drumbeat to political and social change and have the perfect amount of agitation and aggression.

I also have the fun songs in there. "Jockin' Me" was one where I just told my best friends and bandmates, DJ Roza, and Irie Eyez, to drink a bunch of whiskey and hop in the booth and talk shit. **What are you most proud of so far as a musician?** Providing people an alternative to the kind of hip hop music that is damaging to the human psyche. There is no more introspection or social analysis in music anymore, and every song I write is a personal way to connect to my fans. I found myself complaining about the lack of this and that and saw it was more constructive to create what I found missing in hip hop, not just as a woman, but as a progressive person of color who is proud of her history and of growing up in San Francisco.

Weirdest thing that's happened at a show? Someone heckled me about *Breaking Bad* not being progressive or something.

They obviously have no idea what the hell they're talking about. I almost kicked her out for not respecting the legacy of Walter White.

Bay Area food item you couldn't (metaphorically) live without? Roxie's sandwiches! (Silvers) www.rockyrivera.com

Major Powers & the Lo-Fi Symphony

Surefire way to stand out in the musical landscape right now: have an obviously playful, self-aware, lyrical sense of humor about your music, *and also* be exceedingly good musicians, songwriters and entertaining live performers — i.e., take it seriously without taking it too seriously. It's not easy to do, but man, do Major Powers & the Lo-Fi Symphony make it look fun.

Pianist-singer Nick Powers and brothers Kevin and Dylan Gautschi, on guitar and drums respectively (they both also sing),

are from the northeast Bay Area towns of Crockett and Port Costa, where they all grew up playing in bands from a young age. But it wasn't until the trio formed in 2011 that the Major Powers sound emerged, fully formed, ready to conquer the world — or, at least, the eardrums of anyone who assumed there'd never be an heir to Queen's glam-rock throne. When pressed, Powers says the band could be described as "Adventure Rock™" or "Mary Poppins meets Weezer" or "Freddie Mercury and Tom Waits in a cliff diving competition" or "Danny Elfman making out with Indiana Jones while they play Dungeons & Dragons."

Throw in an educated series of jokes about Russian history, sweeping musical theater-style choruses, They Might Be Giants-esque verbal gymnastics, and serious piano chops, and you get a grin-inducing live show, to say the least. The band gained traction with a few singles and a 7-inch last year, but it's currently in the studio, hammering away on a full-length that it hopes to tour with by the end of 2014 (working title: *This Is Happening*). In the meantime catch it on March 26 at Slim's and/or at BottleRock Napa at the end of May.

Where does the name come from?

Nick: I woke up from sleeping on the couch one night after my wife kicked me out of bed for snoring too loud. And I sat up and said, "the Lo-Fi Symphony." The band was tossing that one around along with some other options. Then a week or

FROM LEFT: ROCKY RIVERA; MAJOR POWERS & THE LO-FI SYMPHONY; ASTRONAUTS, ETC. PHOTOS BY KEENEY + LAW PHOTOGRAPHY

two later Dylan (the drummer's) girlfriend Alana says, "name it Major Powers & The Lo-Fi Symphony." I like to make it clear to people that I didn't name the band after myself. I think I'm awesome, but not that awesome. But what am I supposed to do, turn down a band name with my last name in it? **Weirdest thing that's happened at a show?** I have a half-sister who likes to come to shows sometimes and yell at me that I'm fatter than Zach

Galifianakis in between songs. I love her dearly. Also when we did a release at Slim's last year, and another one at Bottom of the Hill before that, the front 10 or 15 rows were singing along with every lyric. That's fucking awesome as fuck, and super-duper surreal.

Everyone loves Queen. Why aren't there more Queen-inspired bands right now?

I think every music epoch has a zeitgeist. Musicians see some A-wave band hitting it big, so it behooves them to emulate that band. It makes financial sense. Nirvana starts blowing up, and then bands all around the world start getting their grunge on... the Lumineers play the Grammys with a two-minute hey-ho bridge-less Nu-folk anthem, and then like 600,000 Nu-folk urban prairie bands start storming the scene. There's certainly a '70s-blues-rock-swamp revival going pretty strong right now that was spurred on by some popular A-wavers. Right?

I think it's great. It'd be easy to lament some ostensible groupthink mentality, but I don't...also, whatever kind of music a band is playing is just basically the kind of music they like the most. It moves them.

Part 2 of the answer: Theatrical-style stuff is a little more dorky than your average whatever. It's not as sexy or cool as a lot of genres, and the road to Cleveland is littered with

the bones of sexy, dangerous band corpses. Singing about dorky shit for five minutes with intricate Disney melodies isn't really a recipe for getting laid (a lot). (Silvers) www.lofisymphony.com

Astronauts, etc.

It'd be easy to resent Anthony Ferraro, the force behind Astronauts, etc., if he didn't seem like such an agreeable guy. In the months following his graduation from UC Berkeley last summer — a time when many of us are flipping coins to decide between the barista job or the unpaid internship — Ferraro had just become Toro y Moi's new keyboardist, and was juggling prep for their international tour with writing songs for his second solo EP. The latter project will be released in the next month or so, but the first single, "Sadie," a happily hazed-out, keys-focused electronic number that sounds like a love ballad on Vicodin, has already charmed the entire chillwave-loving Internet.

A classically trained pianist who has the French composer Hector Berlioz tattooed on his arm, Ferraro now directs his energy toward making music that sounds like it was sent from the future, though he describes it simply as "supermelodic pulp." He's supported by Scott Brown on bass, Derek Barber on guitar, and Aaron Gold on drums, "all incredible musicians who can play circles around me, and often do," he says. The resulting sound is lush, dreamy, and so full that it doesn't quite feel right to call Ferraro a bedroom producer.

The music's also definitely collaborative; he's part of the East Bay's Non-Market collective, a group of friend-bands that all seem to be growing in one way or another, including Waterstrider, Bells Atlas, last year's On the Rise band Trails and Ways, and this year's Goldie winner The Sheshen.

(Members of Waterstrider and Bells Atlas are part of Astronauts, etc.'s live band as well.) And while his highly anticipated EP isn't out yet, Ferraro's just begun demo-ing tracks for an LP he plans to record in the summer or fall. Long story short: Get used to hearing his name.

Weirdest thing that's happened at a show? Probably the Toro y Moi show in Columbia, S.C., where someone lit a bunch of scraps of paper on fire and dropped them on us from the balcony. I think he had a cape on, too. He got escorted out, and we somehow didn't miss a beat.

Bay Area food item you couldn't (metaphorically) live without? The \$4 bánh mì at the Vietnamese place around the corner from my house. When you're in that final stretch before you get paid from tour, those start to look real good.

How do you survive here as a musician? What's the best and worst thing about being a musician in the Bay Area? It's not as much a national musical hub as places like Brooklyn or LA, but the Bay is such a welcoming place for artists of any sort. The beauty of it is that everyone survives together, not in spite of each other. Maybe the worst thing about it is that it's easy to get stuck here, but then you realize that that's not such a bad thing after all. (Silvers)

www.facebook.com/
astronautsetc

Friction Quartet

Opening for infamously iconoclastic, 40-year-old Bay Area contemporary music heroes Kronos Quartet, as the young Friction Quartet did earlier this year, might launch even the most experienced string player into a bow-snapping fit of nerves. But the Friction foursome was built on determination and fearlessness. "I wanted to start a contemporary string quartet since I was in high school," co-founder, Washington, DC, native, and recent San Francisco Conservatory of Music grad Kevin Rogers explained. "Doug [Machiz] and I decided that if he ever moved to San Francisco, that we would form one together. A year later, we founded Friction Quartet."

Cellist Machiz, who hails from the South, had his own contemporary music conversion high in the Italian Alps with Rogers, playing Philip Glass's third string quartet with Rogers at the Zephyr Music Festival. Friction's other members — Alaskan violist Taija Warbelow and violinist Otis Harriel, from Arcata — joined for a breathless, edgy past two years, featuring a run of festival dates, 26 commissions, and 22 premieres. Highlights include *Transmediation*, "a ground-breaking exploration of composer-performer-audience interaction through technology"; *Unmanned*, a resonant, war-themed environmental-electronic piece by Ian Dicke; and the odd haunting Radiohead cover here and there.

"Initially, finding other like-minded musicians was difficult," Rogers said, but now the quartet seems up for anything — including reaching a larger audience with its upcoming debut studio album *EQM*, which stands for Electronic Quartet Music, a play on the Electronic Dance Music genre. In May, the quartet will perform "A Show of Hands" at ODC Theater with dance company Garrett-Moulton Productions, and June will see an appearance at the Switchboard presents series. Oh, and they're also involved in Little Opera, an after-school program that guides children in creating an opera, from music to story to costumes.

"Despite, or possibly because of, growing up in the South, I was opposed to a lot of the ideas from the culture," says Machiz. "Specifically the conservative ideas about how one should act, or what political party they should follow. I always stuck out a little bit, being this guy that played violin and wrote poetry and advocated for the rights of those who were different. What better place to move to than San Francisco?"

What music has inspired you?

Taija: March from *The Love of Three Oranges* by Prokofiev. The work ethic of Midori and Hilary Hahn. Cat Empire also makes me very happy.

Otis: Henryk Szeryng's Bach Ciaccone, watching violinist Jascha Heifetz's first movement of the Tchaikovsky violin concerto, Justice, and Ladysmith Black Mambazo

Doug: Radiohead, Tortoise, and Bang on a Can All Stars are huge influences for me. Brahms' *Academic Festival Overture* is the piece that inspired me to study the cello.

Kevin: My three major teachers; Nan Hudson, William Terwilliger, and Bettina Mussumeli; Radiohead, Johnny Greenwood, Gidon Kremer (violinist), Kronos Quartet, and eighth blackbird.

What's the most underrated local act that people should know more about?

Kevin: The Living Earth Show, another post-classical group. Check out "north pacific garbage patch" on SoundCloud. (Marke B.)

www.frictionquartet.com SFBG



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MUSIC NIGHTLIFE

HEAT IT UP:
MK PLAYS THU/20.

Hot dog

BY MARKE B.
marke@sfbg.com

SUPER EGO The daytime drinking season has kicked off in full force — it's also kicked off my face, judging from this hangover. (El Rio patio, I'm blurrily looking at you.) Kidding, I haven't had a hangover since 1976, and that was a love hangover. Also shitty coke.

Especially hot right now that we're apparently skipping spring and going straight into summer: cramming like a desperate half-naked penguin community on the grassy strip of land left while they're rejiggering Dolores Park. The fruit shelf overfloweth with closer encounters. Seriously, it looks like a refugee camp for huddled hipster masses up there. Hang on to your dreams, beautiful people! And also, where'd you get that cute tank top?

GO GOLD

Nice one: a high-energy electro benefit for childhood cancer research, with a huge lineup that features two classic Bay Area DJs, Denise and Forest Green, going back to back. Wear gold!

Thu/20, 8pm-3am, \$15-\$20, 18+.
DNA Lounge, 375 11th St, SF.
www.dnalounge.com

MARCO CAROLA

The Neapolitan titan of techno still reps a tasty, stripped-down underground Ibiza sound — which is a great way to slide into sunny times.

Thu/20, 9pm-3am,
\$15 advance, \$20.
Public Works, 161
Erie, SF. www.
publicsf.com

MK

One of my favorite DJs and remixers ever, with a sound so buoyant, with a touch of the surreal, that he'll make you dance to any-

thing — including Lana del Ray.

Thu/20, 9pm, \$10. Mezzanine,
444 Jessie, SF. www.mezzaninesf.com

SOUL CLAP

Love this classic Boston duo, which was essential in bringing slow 'n' sexy (not to mention a flood of '90s R&B memories) back to dance floors in the late-2000s.

Thu/20, 9:30pm, \$15. Monarch,
101 Sixth St, SF. www.monarchsf.com

TENSSNAKE

The German recombinant house wiz is back, now in a poppier mode with the big-label release of his *Glow* album. He'll still take you to strangely nostalgic places that never really existed.

Fri/21, 9pm-late, \$22. Mezzanine,
444 Jessie, SF. www.mezzaninesf.com

NIGHTMARES ON WAX

George Evelyn has swung from classic UK techno innovator to funky chill out cool cat in the 25 years he's been making records. It's all perfect for dancing.

Sat/22, 9pm-late, \$15 advance. Mighty,
119 Utah, SF. www.mighty119.com

SHONKY

This Parisian house purist hits the sweet spot — you can tell he just loves the *sounds* that make a record jump on the floor. He's opening for energetic Spanish newcomer Uner.

Fri/21, 10pm, \$10-\$20. Audio,
316 11th St, SF. www.audiosf.com

DANCE MANIA

The Honey Soundsystem and Icee Hot crews team up to showcase this seminal Chicago down-and-dirty house label, with Paul Johnson, Jammin' Gerald, and Parris Mitchell

showing us how it's done.

Sat/22,
9pm-4am,
\$15 advance,
\$20. Public Works,
161 Erie, SF. www.
publicsf.com

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MUSIC LISTINGS

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WEDNESDAY 19

ROCK

Bottom of the Hill: Yellow Ostrich, Pattern Is Movement, Paint the Trees White, 9pm, \$12-\$14.
Brick & Mortar Music Hall: Thumpers, Solwave, 9pm, \$10.
Chapel: Sam Roberts Band, Kris Orlowski, 9pm, \$15-\$18.
Hemlock Tavern: Hellbeard, Serial Hawk, Sludgebucket, 8:30pm, \$7.
Knockout: Terra Moans, The Krypters, My Name Is Joe, 9:30pm, \$6.
Slim's: Me First & The Gimme Gimmes, La Plebe, The Joey Show, DJ Big Nate, 9pm, sold out.
Thee Parkside: Spirit Caravan, Pilgrim, Waxy, 8pm, \$15.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Club X: "Electro Pop Rocks: EPR's Spring Break," w/ Frank Nitty, D Menis, DJ Audio1, more, 9pm
DNA Lounge: Go Chic, Blok, Violent Vickie, 9pm, \$10-\$12.
F8: "Housepitality," w/ Kenneth Scott, Max Gardner, Sean Murray, Tony Watson, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ resident DJ Tisdale and guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
Make-Out Room: "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.
Showdown: "Nokturnal," w/ DJs Coyle & Gonya, 9pm, free.

HIP-HOP

Neck of the Woods: "Over the Hump," w/ Children of the Funk, 10pm, free.
Skylark Bar: "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

Hotel Utah: Jeb Havens & Tawnee Kendall, Lee Aulson, 8pm, \$10.
Plough & Stars: Michael Mullen, 9pm
Rite Spot Cafe: Goh Nakamura, 9pm, free.

JAZZ

Balancoire: "Cat's Corner," 9pm, \$10.
Cigar Bar & Grill: Jack Mosbacher Duo, 8pm
Club Deluxe: Patrick Wolff Quartet, 9pm, free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Sheba Piano Lounge: Fran Sholly, 8pm
Top of the Mark: Ricardo Scales, 6:30pm, \$5.
Yoshi's San Francisco: Four80East, Matt Marshak & Marcus Anderson, 8pm, \$21.
Zingari: Chris Duggan, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!" w/ DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Independent: Ana Tijoux, Kumbia Queers, Como Asesinar a Felipe, 9pm, \$15.
Pachamama Restaurant: Cafe Latino Americano, 8pm, \$12.

BLUES

Biscuits and Blues: Tommy Odetto, 7:30pm, \$15.
Pier 23 Cafe: Wendy DeWitt, 6pm, free.
Saloon: Craig Horton, 9:30pm

SOUL

Monarch: "Color Me Badd," w/ Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, 5:30pm, free.
Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30pm, free.

THURSDAY 20

ROCK

Boom Boom Room: Lonesome Locomotive, Twin Engine, 9:30pm, \$5-\$7.
Bottom of the Hill: Skaters, Team Spirit, Panic Is

Perfect, 9pm, \$10-\$12.
Brick & Mortar Music Hall: CAAMFest Directions in Sound: Korean Showcase, w/ Love X Stereo, Rock n Roll Radio, Glen Check, No Brain, Kero One (host), DJ Relic, 9pm, \$20.
DNA Lounge: Truckfighters, Crobot, The Devil in California, Blackwulf, 8:30pm, \$10-\$12.
Hemlock Tavern: Nubs, Atlantic Thrills, Scraper, 8:30pm, \$7.
Hotel Utah: The English Language, The Lolos, 9pm, \$8.
Knockout: Iron Chic, The Shell Corporation, Civil War Rust, 10pm, \$8.
Milk Bar: Haight-Ashbury Street Fair Fundraiser: Battle of the Bands #1, w/ Kingsborough, Battery Powered Grandpa, High & Tight, Them Creatures, 9pm, \$5.
Rickshaw Stop: "Popsene," w/ The Lonely Forest, Semi Precious Weapons, Breakdown Valentine, DJ Aaron Axelsen, 9:30pm, \$10-\$12.
S.F. Eagle: The Whoa Nellies, Muñecas, Thith, 9pm, \$5-\$7.
Slim's: The Sword, Big Business, O'Brother, 8pm, \$21.
Stud: Starbeast II, Grendel's Claw, Kurly Something, 9pm, \$5.
Thee Parkside: Disappearing People, Wreck & Reference, Hollow Sunshine, So Stressed, 9pm, \$8.

DANCE

1015 Folsom: Autojak'd Tour, w/ Autoerotique, Uberjak'd, Frank Nitty, more, 10pm, \$10 advance.
Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Beaux: "Men at Twerk," 9pm, free.
Cafe: "iPan Dulce!," 9pm, \$5.
Cat Club: "Class of 1984," w/ DJs Damon, Steve Washington, Dangerous Dan, more, 9pm, \$6
Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," 9:30pm, \$10, 18+.
DNA Lounge: Go Gold, Childhood cancer research benefit party with Lazy Rich, Paul Anthony, DJ Denise, Carlos Alfonso, more, 8pm, \$15-\$20.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
F8: "Beat Church," w/ DJs Neptune & Kitty-D, 10pm, \$10.
Independent: Break Science, ChrisB, 9pm, \$15.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm
Mezzanine: "House of Mezzanine," w/ Marc "MK" Kinchen, Matrixxman, Epicsauce DJs, 9pm, \$10.
Monarch: "Hey Young World," w/ Soul Clap & Nick Monaco, 9:30pm, \$15 advance.
Public Works: "Deep Blue," w/ Marco Carola, Rooz, Bo, 9pm, \$15-\$25.
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: "Awakening," w/ GTA, What So Not, 9pm, \$25-\$35 advance.
Underground SF: "Bubble," 10pm, free.
Vessel: "Base," w/ H.O.S.H., 10pm, \$5-\$10.

HIP-HOP

Eastside West: "Throwback Thursdays," w/ DJ Madison, 9pm, free.
Showdown: "Tougher Than Ice," w/ DJs Vin Sol, Ruby Red I, and Jeremy Castillo, 10pm

ACOUSTIC

Amoeba Music: Chuck Ragan, 6pm, free.
Atlas Cafe: Bermuda Grass, 8pm, free.
Bazaar Cafe: Acoustic Open Mic, 7pm
Chapel: Bear's Den, 9pm, \$12-\$15.
Plough & Stars: John Caufield, 9pm
Rite Spot Cafe: Devine's Jug Band, 8pm, free.

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30pm, free.
Cafe Claude: Nova Jazz, 7:30pm, free.
Jazz Bistro at Les Joullins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm
Savanna Jazz Club: Savanna Jazz Jam w/ David Byrd, 7pm, \$5.
Top of the Mark: Stompy Jones, 7:30pm, \$10.
Yoshi's San Francisco: NaJe, in Yoshi's lounge, 6:30pm, free.
Zingari: Barbara Ochoa, 7:30pm

INTERNATIONAL

Bissap Baobab: "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10pm, \$5.
Cafe Cocomo: VibraSÓN, El DJ X, 8pm, \$12.
Cigar Bar & Grill: Carlitos Medrano Quartet, 8pm
Pachamama Restaurant: "Jueves Flamencos," 8pm,

CONTINUES ON PAGE 30 >>

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MUSIC LISTINGS

CONT>>

free.
Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8pm
Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, 9pm, \$10-\$15.
Yoshi's San Francisco: Dudu Tassa & The Kuwaitis with Yair Dalal, 8pm, \$30-\$32.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.
Biscuits and Blues: Bill Magee, 7:30pm, \$20.
Saloon: Chris Ford, 4pm; Cathy Lemons, 9:30pm

COUNTRY

Parlor: "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7pm, free.

EXPERIMENTAL

Luggage Store: Gosling, Gestaltish, 8pm, \$6-\$10.

SOUL

Amnesia: Baby & The Luvies, The Ironsides with Gene Washington, 8pm, \$7-\$10.
Make-Out Room: "Soul: It's the Real Thing," w/ The Selector DJ Kirk & Jon Blunck, 10pm, free.

FRIDAY 21

ROCK

50 Mason Social House: Spidermeow, Shot in the Dark, Gnarboots, more, 8pm
Bottom of the Hill: Guy Fox, Big Tree, The Districts, Young Moon, 8:30pm, \$10-\$12.
Brick & Mortar Music Hall: The Family Crest, Milagres, 9pm, \$12-\$14.
Chapel: Bart Davenport, Danny James, Anna Hillburg, DJ Robert Spector, 9pm, \$12-\$15.
El Rio: Friday Live: The Ghost Ease, DJ Emotions, 10pm, free.
Elbo Room: The Asteroid No. 4, Joel Gion & The Primary Colors, Daydream Machine, DJ Jodie Artichoke, 9:30pm, \$5-\$8.
Hemlock Tavern: Rykarda Parasol, The Tunnel, So What?, 9pm, \$8.
Hotel Utah: JoyCut, Running in the Fog, Feral Fauna, 9pm, \$10.
Milk Bar: The Belle Game, Ski Lodge, Lords of Sealand, 9pm, \$8-\$10.
Neck of the Woods: Heavenly Beat, Seatraffic, Survival Guide, 9pm, \$10-\$12.
Rickshaw Stop: Perfect Pussy, Wild Moth, Happy Diving, 9pm, \$10-\$12.
Riptide: The Ray City Rollers, Powder, 8pm, free.
Slim's: Lacuna Coil, Kyng, Eve to Adam, Nothing More, 8pm, \$21.
Sub-Mission Art Space (Balazo 18 Gallery): Safe & Sound, Singled Out, Eternal Sleep, Stay Scared, Dust Off, 7:30pm, \$8.
Thee Parkside: Shake Before Us, The Arabs, Greg Hoy & The End, 9pm, \$7.

DANCE

1015 Folsom: "Witness 5.0," w/ Juan Atkins, Kastle, Le Youth, Djemba Djemba, Sweater Beats, Touch Sensitive, Krampfhaft, Kit Clayton, J-Boogie, Mikos Da Gawd, MPH, more, 10pm, \$15-\$25 advance.
Audio Discotech: Uner, Shonky, Glade Luco, Marija Dunn, 9pm, \$10 advance.
BeatBox: "U-Haul: Romance Edition," w/ DJs China G & Ms. Jackson, 10pm, \$5-\$10.
Beaux: "Manimal," 9pm
Cat Club: "Dancing Ghosts: 7-Year Anniversary," w/ DJs Xander, Daniel Skellington, Melting Girl, and Owen, 9:30pm, \$7 (\$3 before 10pm).
DNA Lounge: "Band Saga," w/ Metroid Metal, Reckahdam, Anova, Kozilek, 8pm, \$8-\$13.
EndUp: "Trade," 10pm, free before midnight.
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.
Mercer: "SoulHouse," w/ Jeremiah Seraphim, Didje Kelli, Jaime James, Dylan Mahoney, 9pm, \$10-\$15.
Mezzanine: "Lights Down Low," w/ Tensnake, Huxley, Cooper Saver, more, 9pm, \$20-\$22.
Mighty: "Set," w/ John Digweed, Atish, Matt Hubert, 10pm, \$35-\$40 advance.
Public Works: Crossfire: Synaptic Equinox, Flaming Lotus Girls benefit w/ DJs Aaron Pope, Billy Seal, Brad Robinson, Cosmic Selector, Darren Grayson, Drew Drop, Dulce Vita, more, 9:30pm, \$15-\$20.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.
Ruby Skye: Syn Cole, Human Life, DJ Vice, 9pm, \$20 advance.
Supperclub San Francisco: "The Midas Touch," w/

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MUSIC LISTINGS

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Gavin Hardkiss, Michael Anthony, The Golden Gate Dolls, more, 7pm
Temple: "Resonance," w/ Alex M.O.R.P.H., Mitka, Jake DeSilva, more, 10pm, \$20.
Underground SF: "Studio 3AM," w/ Michael Perry, Darrell Tenaglia, Soft & Crispy, 10pm, free.
Vessel: Kryder, 10pm

HIP-HOP

John Colins: "Juicy," w/ DJ Mark DiVita, 10pm
Showdown: "Fresh to Def Fridays: A Tribute to Yo! MTV Raps," w/ DJs Boom Bostic, Inkfat, and Hay Hay, 10pm

ACOUSTIC

Bazaar Cafe: Emily Zisman & Marty Atkinson, 7pm
Plough & Stars: "Bluegrass Bonanza," w/ The Bearcat Stringband, 9pm, \$6-\$10.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30pm, free.
Cafe Royale: Cyril Guiraud Trio, 9pm
Palace Hotel: The Klipptones, 8pm, free.
Savanna Jazz Club: Bill Kwan, 7:30pm, \$8.
Sheba Piano Lounge: Steve Snelling Quartet, 9pm

INTERNATIONAL

Asiento: "Kulcha Latino," w/ resident selectors Stepwise, Ras Rican, and El Kool Kyle, 9pm, free.
Cafe Claude: Trio Garufa, 7:30pm, free.
Cigar Bar & Grill: Montuno Swing, 10pm
Emerald Tablet: Flamenco del Oro, 8pm, \$15.
Pachamama Restaurant: Cuban Night w/ Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.
Pier 23 Cafe: Daniloy Universal, 8pm, free.

BLUES

Biscuits and Blues: Chris Cain, 7:30 & 10pm, \$22.
Lou's Fish Shack: Robert "Hollywood" Jenkins, 6pm
Royal Cuckoo: Big Bones & Chris Siebert, 7:30pm
Saloon: West Coast Blues Revue, 4pm; Chris Cobb, 9:30pm

FUNK

Yoshi's San Francisco: Sinbad with Memphis Red & The Stank Nasty Band, 8 & 10pm, \$35.

SOUL

Boom Boom Room: The Nibblers, The Mark Sexton Band, DJ K-Os, 9:30pm, \$10-\$15.

SATURDAY 22

ROCK

Amnesia: "Rajeev's Big Night Out," w/ We Will Be Lions, The Cuss, Rafa's One Man Band, 9pm, \$7-\$10.
Bender's: Lecherous Gaze, Dirty Fences, Buffalo Tooth, 10pm, \$5.
Bottom of the Hill: DonCat, Split Screens, Scary Little Friends, 9:30pm, \$10.
Brick & Mortar Music Hall: Wakey!Wakey!, Jillette Johnson, 9pm, \$12.
Chapel: Lost in the Trees, Icy Demons, 9pm, \$12-\$15.
Connecticut Yankee: The Wearies, The Sweet Bones, Modern Kicks, 10pm
El Rio: White Cloud, Talk of Shamans, DJ Awnode, 9pm, \$2-\$5.
Hemlock Tavern: Kids on a Crime Spree, Yea-Ming & The Rumours, Eternal Drag, 9pm, \$6.
Hotel Utah: Abatis, The Straight Ups, Alabasta Jack, 9pm, \$8.
Knockout: Fracas, VKTMS, RocketShip RocketShip, Kick Puppy, 4pm, \$6.
Milk Bar: Keystone Revisited, Pam, Just Passing Through, 9pm, \$10.
Rickshaw Stop: Weekend, Cities Aviv, Surf Club, 9pm, \$12-\$14.
Slim's: INVSN, Wax Idols, 9pm, \$13-\$15.
Three Parkside: Great Apes, Hard Girls, Canadian Rifle, Acid Fast, 9pm, \$7.

DANCE

Audio Discoteche: Goldfish, 9pm, \$20-\$25.
BeatBox: "Chaos," w/ DJs Dan DeLeon & Erik Withakay, 9pm, \$10-\$20.
DNA Lounge: "Bootie S.F.," w/ Pepperspray, A+D, Haute Mess, Marky Ray, Keith Kraft, Lucio K, more, 9pm, \$10-\$15.
EndUp: Shangri-La, 10pm, \$15-\$20.
Harlot: "Set," w/ Hernan Cattaneo, Pedro Arbulu, Francesco Cardenas, Zita Molnar, 9pm, \$15-\$25.
Infusion Lounge: "Set," 10pm, \$20.
Knockout: "Galaxy Radio," w/ PlaZa, Roche, Smac,

Lel Ephant, Holly Bun, 10pm, free.
Lookout: "Bounce!," 9pm, \$3.
Madrone Art Bar: "Blunted Funk," w/ DJs Sneak-E Pete & Chilipino, 9pm, \$5 (free before 10pm).
Mighty: Nightmares on Wax, Bläp Dëli, Mophono, 9pm, \$15 advance.
Monarch: Jimmy Edgar, Danny Daze, Papa Lu, 9:30pm, \$25-\$30.
Public Works: "Dance Mania," w/ Paul Johnson, Jammin Gerald, Parris Mitchell, more, 9pm, \$15; "Mister Saturday Night," w/ Eamon Harkin, Justin Carter, more (in the OddJob Loft), 9pm, \$15.
Ruby Skye: Fedde Le Grand, Cazzette, Moguai, DJ Zya, 9pm, \$50+ advance.
S.F. Eagle: "Sadistic Saturday," w/ Mystic Ray, 9pm
Slate Bar: "Electric WKND," w/ The Certain People Crew, 10pm, \$5.
Stud: "Planet Squrrrl," w/ DJs Trevor Sigler, Joe Pickett, and Ben Holder, 9pm, \$5.

CONTINUES ON PAGE 32 >>

THE BOTTOM OF THE HILL

WEDNESDAY MAR 19 8:30PM • \$12/14 • 21+	YELLOW OSTRICH PATTERN IS MOVEMENT PAINT THE TREES WHITE
THURSDAY MAR 20 8:30PM • \$10/12 • AA	SKATERS TEAM SPIRIT PANIC IS PERFECT
FRIDAY MAR 21 8PM • \$10/12 • AA	GUY FOX BIG TREE THE DISTRICTS YOUNG MOON aka TREVOR MONTGOMERY
SATURDAY MAR 22 8:30PM • \$10 • 21+	DONCAT 12" release SPLIT SCREENS 7" release SCARY LITTLE FRIENDS
SUNDAY MAR 23 8PM • \$12/14 • AA	K.FLAY CO-HEADLINING AIR DUBAI ITCH
TUESDAY MAR 25 8:30PM • \$8 • 21+	SEA KNIGHT EP release BABES - FAMILY ALBUM WAG
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FRI. MAR 28	SAT. MAR 29
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Athi-Patra Ruga, The Future White Women of Azania, 2012; performed as part of Performa Obscura in collaboration with Mikhael Subotzky; commissioned for the exhibition Making Way, Grahamstown, South Africa; photo: Ruth Simbao, courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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CONT>>

Temple: "Life," w/ Feldy, Animal Control, Christophe, Jeff Morena, Glade Luco, 10pm, \$20.
Vessel: Scooter & Lavelle, 10pm, \$10-\$30.
W San Francisco: "Spring: Celebrating the Persian New Year," w/ DJ Aykut, Dr. T, Nitro, 9pm, \$10-\$25.

HIP-HOP

111 Minna Gallery: CAAMFest Directions in Sound: Here Comes Treble, w/ Suboi, Rocky Rivera, Cynthia Lin & The Blue Moon All-Stars, DJ Umami, DJ ThatGirl, DJ Roza, 9:30pm, \$20.
John Collins: "Nice," w/ DJ Apollo, 10pm, \$5.
Showdown: BYOB Live Beat Battle, w/ GhettoSocks & Timbaktu, 9pm, \$7-\$10.

ACOUSTIC

Bazaar Cafe: "Sing Out of Darkness: The Return

of the Bird," American Foundation for Suicide Prevention benefit with Julie Mayhew and many musical guests, 10am-10pm
Make-Out Room: Chris Mills & The Distant Stars, Chris von Sneidern, 7:30pm, \$8.
Plough & Stars: Savannah Blu, 9pm
Riptide: The Lady Crooners, 9:30pm, free.
Steven Wolf Fine Arts: A Record Is a Record: Bill Orcutt, 6pm, free.

JAZZ

Cafe Claude: Terrence Brewer Trio, 7:30pm, free.
Peacock Lounge: Leon Joyce Jr., 6pm, \$15.
Royal Cuckoo: Steve Lucky & Carmen Getit, 7:30pm
Savanna Jazz Club: David Byrd Ensemble, 7:30pm, \$8.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Yoshi's San Francisco: Francisco. Kurt Elling, 8 & 10pm, \$24-\$28.

Zingari: Anya Malkiel, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Cafe Cocomo: Pacific Mambo Orchestra, 8pm, \$15.
Cigar Bar & Grill: Latin Rhythm Boys, 10pm
El Rio: "Mango," 3pm, \$8-\$10.
OMG: "Bollywood Blast," 9pm, \$5.
Roccapulco Supper Club: Hector Acosta, 8pm, \$55.
Space 550: "Club Fuego," 9:30pm
St. Gregory's Church: Veretski Pass, 8pm, \$30.

BLUES

Biscuits and Blues: Delta Wires, 7:30 & 10pm, \$22.
Lou's Fish Shack: Willie G, 6pm
Saloon: Dave Workman, 4pm; Ron Hacker, 9:30pm

FUNK

Mezzanine: Rebirth Brass Band, The Loyd Family

Players, 9pm, \$25.
Pa'ina: Chocolate Rice, 7pm, free.

SOUL

Boom Boom Room: Wicked Mercies, DJ K-Os, 9:30pm, \$10 advance.

SUNDAY 23

ROCK

Brick & Mortar Music Hall: Future Twin, Daydream Machine, DJ Joel Gion, 8pm, \$7-\$10.
Chapel: Death, Audacity, 8pm, \$22-\$25.
DNA Lounge: Broken Hope, Oceano, Fallujah, Rivers of Nihil, Kublai Khan, 6pm, \$13-\$15.
El Rio: The Desert Line, The Night Falls, Phosphene, 8pm, \$8.
Hemlock Tavern: Religious Phase, Cloud Becomes

Your Hand, Jordan Glenn, 8:30pm, \$6.
Hotel Utah: Andy Suzuki & The Method, The Weather Machine, 8pm, \$10.
Independent: Toadies, Supersuckers, Battleme, 8pm, \$22.
Slim's: The Orwells, Twin Peaks, Criminal Hygiene, 8pm, \$14-\$16.

DANCE

Audio Discotech: "London Calling: Chapter 3," w/ D'Julz, Ben Annand, more, noon, \$10 advance.
Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free.
Chapel: "Sunday Mass," 9pm
Edge: "80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Jahdan Blakkamoore, Relic Secure, DJ Sep, more, 9pm, \$11-\$14.
F8: "Stamina," w/ Lukeino, Jamal, 10pm, free.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Otis: "What's the Werd?," w/ resident DJs Nick

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MUSIC LISTINGS

Williams, Kevin Knapp, Maxwell Dub, 9pm, \$5
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
S.F. Eagle: "1982," w/ DJs Ben Holder & Chaka Quan, 7pm, \$5.
Stud: "Cognitive Dissonance," 6pm
Temple: "Sunset Arcade," 9pm, \$10.
Wish: "Electric B.A.S.E.," w/ Beau Kelly, Anya Timofeeva, Remy J, 7pm, free.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm
Bottom of the Hill: K.Flav, Air Dubai, Itch, 9pm, \$12-\$14.
Mezzanine: Bun B & Kirko Bangz, 8pm, \$22.
Thee Parkside: Astronautalis, Playdough, Transit, Low Country Kingdom, 8pm, \$14.

JAZZ

Revolution Cafe: Jazz Revolution, 4pm, free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm
Yoshi's San Francisco: Kurt Elling, 7 & 9pm, \$24.
Zingari: Hubert Emerson, 7:30pm, free.

INTERNATIONAL

Amnesia: 853 Valencia, San Francisco. Sol Tevé!, 8pm
Bissap Baobab: "Brazil & Beyond," 6:30pm, free.
Cana Cuban Parlor: "La Havana," w/ resident DJs Mind Motion, WaltDigz, and I-Cue, 4-9pm
El Rio: Salsa Sundays, 3pm, \$8-\$10.

BLUES

Lou's Fish Shack: Sam Johnson, 4pm
Saloon: Blues Power, 4pm; The Door Slammers, 9:30pm
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm

MONDAY 24

ROCK

Independent: Japan Nite 2014: Happy, Zarigani\$, Vampilla, Jungles from Red Bacteria Vacuum, 8pm, \$15.
Knockout: Guantanamo Baywatch, Courtney & The Crushers, 10pm, \$5.

DANCE

DNA Lounge: "DGXXI: Death Guild 21st Anniversary," w/ DJ Decay, Melting Girl, Joe Radio, Sage, Lexor, Intoner, more, 9pm, \$5-\$21.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: "Vienetta Discotheque," w/ DJs

Stanley Frank and Robert Jeffrey, 10pm, free.

ACOUSTIC

Brick & Mortar Music Hall: Jeremy Messersmith, The Parmesans, 9pm, \$10-\$12.
Fiddler's Green: Terry Savastano, 9:30pm, free.
Saloon: Peter Lindman, 4pm

JAZZ

Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm
Zingari: Nora Maki, 7:30pm, free.

BLUES

Saloon: The Bachelors, 9:30pm

CONTINUES ON PAGE 34 >>

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CONT>>

TUESDAY 25

ROCK

Amnesia: Cellar Doors, Cool Ghouls, 9:15pm \$7-\$10.
Bottom of the Hill: Sea Knight, Babes, Wag, 9pm, \$8.
Brick & Mortar Music Hall: High Cliffs, The Wave Commission, Yours, 8pm, \$5-\$8.
Chapel: Daniel Rossen, 9pm, \$20-\$22.
El Rio: Hungry Skinny, Saturn Cats, The Impersonations, 7pm, \$6.
Knockout: Musk, Freak Vibe, Burning Curtains, DJ Tosh, 9:30pm, \$6.
Rickshaw Stop: Small Black, Snowmine, Yalls, 8pm, \$12-\$14.

DANCE

1015 Folsom: Annie Mac, Skream, Jacques Greene, 10pm, \$12-\$15 advance.
Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.
Wish: "Tight," w/ DJs Michael May & Lito, 8pm, free.

JAZZ

Blush! Wine Bar: Kally Price & Rob Reich, 7pm, free.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm
Cafe Divvino: Chris Amberger, 7pm
Jazz Bistro at Les Jouvins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm

Sheba Piano Lounge: Michael Parsons, 8pm
Tupelo: Mal Sharpe's Big Money in Jazz Band, 6pm
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi's San Francisco: Roberta Gambarini, 8pm, \$24-\$29.
Zingari: Brenda Reed, 7:30pm, free.

BLUES

Biscuits and Blues: Two-Tone Steiny & The Cadillacs, 7:30 & 9:30pm, \$15.
Saloon: Powell Street Blues Band, 9:30pm

EXPERIMENTAL

Center for New Music: sfSoundSalonSeries, w/ Benjamin Kreith & Travis Andrews Duo, Matt Ingalls, 7:49pm, \$10-\$15. **SFBG**



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<p>Wed, Mar 19 - Toronto-based electro jazz ensemble FOUR80EAST w/ special guests Matt Marshak & Marcus Anderson</p> <p>Thu, Mar 20 - w/ special guest Yair Dalal 29th Jewish Music Festival presents: DUDU TASSA & THE KUWAITIS</p> <p>Fri, Mar 21 - Actor and comedian SINBAD w/ Memphis Red & the Funk Stank Nasty Band <i>A Night of funk and Comedy</i></p> <p>Sat-Sun, Mar 22-23 GRAMMY®-winning jazz vocalist KURT ELLING</p> <p>Tue, Mar 25 - Premier Italian jazz vocalist ROBERTA GAMBARINI</p> <p>Wed-Sun, Mar 26-30 GRAMMY®-winning trumpeter ROY HARGROVE QUINTET RESIDENCY</p> <p>Tue, Apr 1 - Acoustic singer-songwriter TYRONE WELLS</p> <p>Wed, Apr 2 - YouTube violin sensation TAYLOR DAVIS</p> <p>Thu, Apr 3 - Hawaii's #1 vocalist & singer-songwriter AMY HANAIALI'I</p> <p>Fri-Sat, Apr 4-5 R&B, soul & neo-soul duo KINDRED THE FAMILY SOUL</p> <p>Sun, Apr 6 A sight & sound retrospective of Traffic DAVE MASON'S TRAFFIC JAM</p> <p>Tue, Apr 8 - Brazilian folk and pop music THE ASSAD FAMILY</p>	<p>Wed-Thu, Mar 19-20 SINBAD w/ Memphis Red and the Funk Stank Nasty Band</p> <p>Fri-Sat, Mar 21-22 PONCHO SANCHEZ And His Latin Jazz Band</p> <p>Sun, Mar 23 - 2pm BAY AREA BLACK MUSIC AWARDS</p> <p>Sun, Mar 23 - Former lead singer of Tower of Power RICK STEVENS & LOVE POWER</p> <p>Mon, Mar 24 - <i>New Beginnings</i> CD Release MICHAEL O'NEILL QUINTET feat. Kenny Washington</p> <p>Tue-Wed, Mar 25-26 Innovative acoustic guitar virtuoso LEO KOTTKE</p> <p>Thu, Mar 27 GLEN PHILLIPS of Toad the Wet Sprocket</p> <p>Fri-Sun, Mar 28-30 Performing new music from <i>Icon</i> SHEILA E.</p> <p>Tue, Apr 1 SIMON PHILLIPS' PROTOCOL II w/ Andy Timmons, Ernest Tibbs and Steve Weingart</p> <p>Wed, Apr 2 QUEENS OF BOOGIE WOOGIE</p> <p>Thu, Apr 3 - Guitar virtuoso STANLEY JORDAN TRIO</p> <p>Fri-Sun, Apr 4-6 Living Jazz legend & 4-time GRAMMY® Award Winner STANLEY CLARKE</p>

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Mary Blair, concept artwork for *Peter Pan* (1953); collection Walt Disney Family Foundation, gift of Ron and Diane Disney Miller; © Disney | *MAGIC, COLOR, FLAIR: the world of Mary Blair* is organized by The Walt Disney Family Museum | © The Walt Disney Family Museum® Disney Enterprises, Inc. | © 2014 The Walt Disney Family Museum, LLC | The Walt Disney Family Museum is not affiliated with Disney Enterprises, Inc.



SPRING FAIRS + FESTIVALS

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

"The Possible" (Ongoing through May 25, Berkeley Art Museum, 2626 Bancroft, Berk; bampfa.berkeley.edu) Guest curator David Wilson over-see this "experimental exhibition that reconceives the museum as a site for creative convergence." Galleries become workspaces and the exhibit will grow over time as visiting artists create new works on-site. Check the website for additional public events, including discussions and performances.

Bay Area Anarchist Book Fair (Sat/22, 10am-6pm, free, Crucible, 1260 Seventh St, Oakl; www.bayareaanarchistbookfair.net) Like everything cool, the Anarchist Book Fair (now in its 19th year) is moving to Oakland. In addition to vendors and exhibitors sharing anarchist books and posters, the fair hosts more than 20 discussion sections on topics like gentrification, surveillance, creative art activism, and more.

"I Wake Up Dreaming" fundraiser and festival (Fundraiser March 26, 7pm, \$25; festival May 16-25, Roxie Theater, 3117 16th St, SF; www.roxie.com) Prep for Elliot Lavine's annual noir fest with a fundraiser and screening March 26. The main event goes down in May, with 30 films slated over 10 days. **"Dance Anywhere"** (March 28, noon; www.danceanywhere.org) Everybody dance now! Add yourself to this international public-art happening — or catch performances by local pros, busting loose at public venues like the Yerba Buena Gardens (Lizz Roman and Dancers) and the Embarcadero in Oakland (Pink Puppy Project). Check the website for a complete list. **St. Stupid's Day Parade** (April 1, noon, free, Embarcadero at Market, SF; www.saintstupid.com) No foolin' — this 36th annual event, hosted by the First Church of the Last Laugh, tours the "traditional Stations of Stupid" in downtown SF. Absurd signs and silly costumes encouraged.

SF Cinematheque's Crossroads Festival (April 3-6; www.sfcinematheque.org) Avant-garde and experimental film fans, this is your jam! Yeah, the Nathaniel Dorsky programs are already sold out, but you can still pick up tickets to Ben Russell and Ben Rivers' critically-praised *A Spell to Ward off the Darkness*, as well as the multiple shorts programs (many of which contain world-premiere works).

Sunset Sound System Season Opener (April 6, 11am-7pm, free, Stafford Lake Park, Novato; facebook.com/sunsetsoundsystem) Celebrate 20 years of the Sunset Sound System at this outdoor dance party, featuring DJs Galen, Solar, and J-Bird.



"CHOMP! They Came from the Swamp" (April 11-Oct 19, Conservatory of Flowers, 100 JFK Dr, Golden Gate Park, SF; www.conservatoryofflowers.org) Explore the oddly alluring world of meat-eating plants at this exhibit, starring California's own cobra lilies and the ever-popular Venus flytrap. Who's hungry? **Switchboard Music Festival** (April 12, 2-10pm, \$15, Brava Theater, 2781 24th St, SF; www.switchboard-music.com) Eight hours of eclectic, genre-defying music, with Gamelan X, Odessa Chen and the Invisible Stories Ensemble, Kronos Quartet, and many more. **Northern California Cherry Blossom Festival** (April 12-13 and 19-20, free, Japantown, SF; www.sfccherryblossom.org) Celebrate Japanese culture and the Japanese American community at this 47th annual street fair, boasting food booths, live music, martial arts demonstrations, and more.

Earth Day SF (April 19, 10am-6pm, free, UN Plaza, Civic Center, SF; www.earthdaysf.org) This year's theme is "A Call to Action," so look for speakers and booths addressing climate change, green activism, and other social-justice topics. Of course, there will also be plenty of music (by headliners New Monsoon and the Earth Day All Star Band, among others), dance performances, an eco fashion show, a sustainable chef showcase, and more.



FROM TOP: TANYA CHIANESE AND FELLOW DANCE ANYWHERE PARTICIPANTS; VENUS FLYTRAP AT THE CONSERVATORY OF FLOWERS; A DOGFEST 2013

CONTESTANT DANCE PHOTO COURTESY WEIDONG YANG, VENUS FLYTRAP PHOTO BY NINA SAZEVICH

"Trannysnack Reno Bus Trip" (April 19-20, \$145, www.peacheschrist.com) "You're about to purchase yourself a non-refundable round-trip seat on a bus adventure you'll never forget ... if you can remember it," promises the press release for this 17th annual traveling party. With Peaches Christ and Heklina running the show, you'll be whisked to Reno for a special Trannysnack extravaganza, an Easter brunch (the hats! *Imagine the hats!*), and, obviously, colorful adventures galore.

"Easter in Golden Gate Park" (April 20, 10am children's Easter; noon main event, free, Hellman Hollow, Golden Gate Park, SF; www.thesisters.org) Hunky Jesus has risen! And this year, he's got Foxy Mary with him! It's the 35th year for the Sisters of Perpetual Indulgence's flamboyant Easter festivities. Crucial info: the theme is "The Emerald Jubilee, A 'Trip' to Oz;" and since Dolores Park is temporarily closed, it all goes down in Golden Gate Park.

"Easter Parade and Spring Celebration" (April 20, 10am-5pm, free, Union between Gough and Fillmore, SF; www.SRESproductions.com) Rumor has it THE Easter Bunny will be stopping by this 23rd annual street fair and parade.

"Designing Homes: Jews and Midcentury Modernism" (April 24-Oct 6, Contemporary Jewish Museum, 736 Mission, SF; www.thecjm.org) This exhibit highlights over 35 designers and architects — both US-born and those who fled Europe in the 1930s — who "helped spark America's embrace of midcentury modernism." *Mad Men* fanatics take note: This means retro fab furnishings, textiles, dinnerware, photographs, and more, with context and history that examine the significance of this postwar movement.

SF International Film Festival (April 24-May 8; festival.sffs.org) Now in its 57th year, SF's largest film-stravaganza unspools under the direction of a brand-new executive director: Toronto International Film Festival veteran Noah Cowan. Special events will include the awarding of the Founder's Directing Award to Richard Linklater, who'll screen his latest, *Boyhood*.

"Bay Area Dance Week" (April 25-May 4; www.bayareadance.org) This annual fest is kind of the dance equivalent of an open studios event, as local companies host sample classes, free performances, demonstrations, and more. The kick-off event (April 25, noon, Union Square, SF), "One Dance," features the Rhythm and Motion Dance Workout Program busting out iconic moves from pop culture. "Beat It" dance fight, anyone?



DogFest 2014 (April 26, 11am-4pm, free, Duboce Park, Duboce at Steiner, SF; mckinleyschool.org/dogfest) Such tail wags. Many paws. Wow. Oh, wait — it's *DogFest*, not *DogeFest*. Mingle with four-legged friends and check out food trucks, doggie vendors, games for kids, and emcee Daniel Handler, who'll host a variety of competitions, including the all-new "Most Openly Corrupt Best-In-Show Contest," which allows pup owners to buy their way

to victory via generous donations to the event's beneficiary, McKinley Elementary School.

"DIVAfest" (May 1-24, \$10-25, Exit Stage Left, 156 Eddy, SF; www.divafest.info) Women artists are the focus of this festival of plays and performance. Look for the premiere of *Rat Girl*, adapted from rocker Kristin Hersh's memoir, and local luminary Margery Fairchild's ballet-inspired comedy *The Pas de Quatre*.

"Lines on the Horizon: Native American Art from the Weisel Family Collection" (May 3-Jan 4, de Young Museum, Golden Gate Park, 50 Hagiwara Tea Garden, SF; deyoung.famsf.org) Over 30 years of collecting (and 1,000 years of indigenous craftsmanship) are represented, with an emphasis on ceramics and weavings from the American Southwest.

"#SanFranCinco" (May 3, 1-7pm, \$5-50, Public Works, 161 Erie, SF; www.SanFranCinco.com) EyeHeartSF hosts this indoor-outdoor party with three stages of music in the "anything and everything that makes you boogie in the streets or hang from the rafters" genre.

How Weird Street Fair (May 4, noon-8pm, \$10 donation, Howard and Second Sts, SF; www.how-weird.org) This year's fair — the 15th — enhances its oddball vibe with an outer-space theme. Expect 10 stages of tunes (heavy on the electronic music), plus dance performances, an expanded "Art Alley," "out of this world tasty" food vendors, and more.

Maker Faire Bay Area (May 17, 10am-8pm; May 18, 10am-6pm, \$12.50-50, San Mateo Event Center, 1346 Saratoga, San Mateo; www.makerfaire.com) This event targets "tech enthusiasts, crafters, educators, tinkerers, hobbyists, engineers, science clubs, authors, artists, students, and commercial exhibitors." Creative types of all ages, including kids, are invited to learn, share, make, experiment, and exchange ideas.

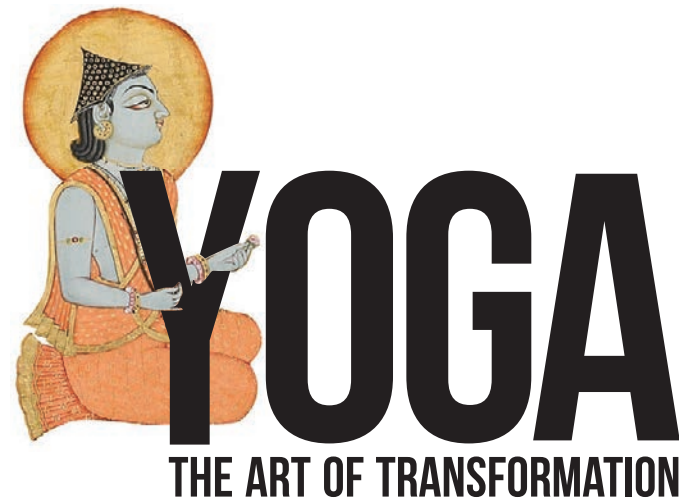
Bay to Breakers (May 18; www.baytobreakers.com) Booze is now frowned upon, but naked butts are still totes allowed in this 102-year-old race through the streets of San Francisco.

SF International Beer Festival (May 24, 7-10pm, \$75, Fort Mason Center, Festival Pavilion, SF; www.sfbbeerfest.com) This fundraiser for the Telegraph Hill Cooperative Nursery School brings together hundreds of craft beers from local and international breweries — plus food from SF purveyors, to soak up all the suds.

SF Silent Film Festival (May 29-June 1, Castro Theatre, 429 Castro, SF; www.silentfilm.org) Usually a July staple, the 19th annual celebration of cinema's earliest days moves to an earlier time slot. This year's fest opens with the film that made Valentino a star (1921's *Four Horsemen of the Apocalypse*) and closes with Buster Keaton's *The Navigator* (1924). All screenings (19 in total!) feature live musical accompaniment.

SF DocFest (June 5-19; www.sfindie.com) The 13th SF Documentary Film Festival has already announced its opening-night film — *Actress*, from filmmaker Robert Greene, who will also be honored with the festival's Non-Fiction Vanguard Award.

SF Ethnic Dance Festival (June 5-29; www.worldartswest.org) The 36th annual festival kicks off with a free performance at SF City Hall, a tribute to Nelson Mandela performed by the Diamano Coura West African Dance Company. Other programs feature dances from Bali, Bolivia, China, Hawaii, Lebanon, Mexico, Peru, the Philippines, Syria, West Africa, and more, including a special event highlighting all eight classical Indian dance forms. **SFBG**



ASIAN ART MUSEUM THROUGH MAY 25

www.asianart.org/yoga
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Yoga: The Art of Transformation is the world's first major art exhibition about yoga. It explores yoga's fascinating history and its transformation into a global phenomenon. Highlights include masterpieces of Indian sculpture and painting; pages from the first illustrated book of yoga postures; and a Thomas Edison film, *Hindoo Fakir* (1902), the first American movie ever produced about India.

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V Asian

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Yoga: The Art of Transformation was organized by the Arthur M. Sackler Gallery, Smithsonian Institution with support from the Friends of the Freer and Sackler Galleries, the Art Mentor Foundation Lucerne and the Ebrahimi Family Foundation. Presentation at the Asian Art Museum is made possible with the generous support of Helen and Rajnikant Desai, The Bernard Osher Foundation, E. Rhodes and Leona B. Carpenter Foundation, Kumar and Vijaya Malavalli, Society for Asian Art, and Walter & Elise Haas Fund. Image: Three aspects of the Absolute (detail), page 1 from a manuscript of the *Nath Charit*, 1823, by Bulaki (Indian, active early 1800s). India; Rajasthan state, former kingdom of Marwar, Jodhpur. Opaque watercolor, gold, and tin alloy on paper. *Courtesy of the Mehrangarh Museum Trust, RJS 2399.*

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ARTS + CULTURE COMEDY



Comedian
Paco Romane
 bids farewell to his
Romane Event —
 for now

Last laugh

BY CHERYL EDDY
 cheryl@sfbg.com

COMEDY Seems like we've been facing a lot of "end of an era"-type announcements around San Francisco lately, but the popular Romane Event Comedy Show — ending its monthly Make-Out Room stint March 26 — is closing up shop by choice.

"After nine years, I feel like I've checked all the boxes I need to check on my to-do list, with creating a comedy show of this type," host Paco Romane says. "I have a lot of other comedy projects that I want to devote time to. However, the Romane Event has been very special for me. I'm sad to end it."

That said, his final event is notably dubbed "The Grand Hiatus," so fans need not completely despair. "I will be bringing it back as a one-off once in awhile," he promises. "I had originally wanted to call the last show 'Good-Bye, Farewell, and Amen,' but I thought that seemed a little decisive."

At this point, the Romane Event has been around longer than most of the restaurants on nearby Valencia Street. "In 2005, there were only a handful of comedy shows that were not at a comedy club, like at the Brainwash and Club DeLuxe," Romane remembers. "I wanted to get out of the comedy club scene, and do something in a bar where you could have different set lengths, variety acts, up-and-coming comedians, and comedians that were well-established."

Romane, a longtime member of comedy and filmmaking troupe Killing My Lobster, was first the host of KML's cabaret shows. "I stopped doing that, but I kept the variety-show aspect for the Romane Event. The problem is, it's hard finding quality variety acts," he says. "Then, I was voted 'Best Comedian' in the Bay Guardian in 2005. And that was before I did stand-up! People started to come to see the Romane Event, and me, so I started doing stand-up *because*

I won best comedian. And that's how I got to know, and book, more comics."

Since 2005 — with the exploding popularity of SF Sketchfest, and the alt-comedy scene in general — Romane's noted huge changes in the local comedy climate.

"I think comics realized that by producing their own shows, they'd get a lot of name recognition out of that. You get a chance to book friends, and then you get booked as well," he says. "Back in 2005, there weren't a lot of stand-up comics. That group back then consisted of, like, Moshe Kasher, Ali Wong, Chris Garcia, and Kamau Bell. People who have done really well for themselves. It was a smaller group who took the comedy thing a little more seriously, I think. And in 2005, it wasn't really hip to be a comedian. Now, it seems like everybody is a comedian."

When asked if the Internet has more or less everything do to with the comedian population explosion, Romane is quick to agree.

"Yes. It is *the* reason," he says. "Facebook alone has helped generate so many comedians. The alt-comedy scene became mainstream, and that really brought people like Patton Oswalt to the forefront. And the advent of YouTube, which wasn't around when I started my show, has really generated people wanting to get into the comedy scene. Then you have a resurgence of comedy clubs, comedy schools, and open mics. There are a lot of avenues for people just to try."

Like musicians and other 21st century artists, comedians have embraced social media as an important marketing tool. "A strong online presence is important," Romane says. "It shocks me when I talk to comedians and they don't have a website, or I try to book somebody and they don't have a video up, or even a blog. It doesn't make sense. You have to break through some way, get through all the white noise of everyone else. I think that's why Vine and Twitter, things

like that, really help a lot of people."

Romane uses social networking ("a multi-headed beast, but the best thing to happen for artists — back in the day, I used to walk around the Mission taping up fliers, and you don't have to do that anymore!") to announce shows, of course. But he also uses it to try out jokes and "maybe brag about something, like when I was on Comedy Central's *Drunk History San Francisco* last year." (Fun fact: Parts of the episode were filmed in Romane's Haight apartment. Jello shots were involved.)

"One of the things that the Romane Event is well-known for is my booking," he says. "I've always put together interesting shows — comedians you wouldn't expect to see in a line-up together, but their senses of humor all kind of match." The big send-off features the "Dirty Dozen," some of his favorite performers from years past, doing five-minute sets: Marga Gomez, Joe Tobin, Lydia Popovich, Scott Simpson, Kaseem Bentley, Dhaya Lakshminarayanan, David Gborie, Sean Keane, Imaginary Radio, Samson Koletkar, Kevin Munroe, and Stroy Moyd, plus special guests.

Romane's post-show plans include gigs at the Punch Line Comedy Club (April 16-20); he's also writing an animated series and working on a live talk-show project, and has been kicking around the idea of turning 1996's *Fargo* into a musical. But his last monthly show, the Romane Event's nine-year anniversary, is his main focus at the moment. "It's going to be a lot of fun! But it's going to be weird to not have to work on it each month. It's going to be interesting to have some spare time for once." **SFBG**

THE ROMANE EVENT COMEDY SHOW:
GRAND HIATUS SHOW
 March 26, 8pm, \$10
 Make-Out Room
 3225 22nd St, SF
 www.pacoromane.com

ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Lottie's Ghosts Brava Theater Center, 2781 24th St, SF; www.brava.org. \$20. Previews Thu/20, 8pm. Opens Fri/21, 8pm. Runs Thu-Sat, 8pm (no show March 28); Sun, 3pm. Through April 6. Dancer, storyteller, and Brava artist-in-residence Shakiri presents a new work based on her novel of the same name.

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Opens Thu/20, 8pm. Runs Thu-Sat, 8pm. Through May 31. Thrillpeddlers present the fifth anniversary revival production of its enormously popular take on the 1971 Cockettes musical.

She Rode Horses Like the Stock Exchange Thick House, 1695 18th St, SF; www.crowdedfire.org. \$15-35. Previews Thu/20-Sat/22, 8pm. Opens Mon/24, 8pm. Runs Wed-Sat, 8pm. Through April 12. Crowded Fire kicks off its 2014 season with the world premiere of Amelia Roper's dry comedy about financial disaster.

The Two Chairs Bindlestiff Studios, 185 Sixth St, SF; www.performersunderstress.com. \$10-30. Previews Thu/20-Fri/21, 8pm. Opens Sat/22, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through April 13. Performers Under Stress performs Charles Pike's new play, described as "No Exit as a love story set in Napa on the Silverado Trail."

Venus in Fur Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Previews Wed/19-Sat/22 and Tue/25, 8pm (also Sat/22, 2pm); Sun/23, 7pm. Opens March 26, 8pm. Runs Wed-Sat and Tue, 8pm (also Sat, 2pm; April 1, show at 7pm). Sun, 7pm. Through April 13. American Conservatory Theater performs a new production of David Ives' 2012 Tony-nominated play.

BAY AREA

The Coast of Utopia Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35 (three-show marathon days, \$100-125). Previews March 20-28. Opens March 29. *Part Three: Salvage* runs March 20-April 27; *Part One: Voyage* runs March 26-April 17; *Part Two: Shipwreck* runs March 27-April 19. Three-play marathon, April 5 and 26. Through April 27. Check website for showtime info. Shotgun Players performs Tom Stoppard's epic *The Coast of Utopia* trilogy, with all three plays performed in repertory.

ONGOING

Bauer San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. Previews Wed/19-Fri/21, 8pm. Opens Sat/22, 8pm. Runs Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun/23 and April 13, 2pm. Through April 19. San Francisco Playhouse presents the world premiere of Lauren Gunderson's drama about artist Rudolf Bauer.

Children Are Forever (All Sales are Final!) Stage Werx Theatre, 446 Valencia, SF; www.brownpapertickets.com. \$15. Fri/21-Sat/22, 8pm. Writer-performer and comedian Julia Jackson's well acted and consistently funny autobiographical solo show details her and her female partner's attempt to adopt a newborn girl from a young African American mother in Florida. Along the way, Jackson's smart script details the trials, red tape, and unexpected market incentives in the field of adoption for a same-sex, interracial couple. If the generally involving story nevertheless attenuates a little across its two-act structure, Coke Nakamoto's precise direction (which builds on original direction by W. Kamau Bell) offers a lively framework for Jackson's excellent characterizations as well as her frank and interesting commentary on the social, political messiness of certain natural urges. (Avila)

Crystal Springs Eureka Theatre, 215 Jackson, SF; www.crystalspringstheplay.com. \$20-65. Fri/21-Sat/22, 8pm; Sun/23, 2pm. Eureka Theatre presents Kathy Rucker's world-premiere drama about parenting in the digital age.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm (March 30 show at 2pm). Extended through May 4. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

Hundred Days Z Space, 450 Florida, SF; www.zspace.org. \$10-100. Wed and Sun, 7pm; Thu-Sat, 8pm. Through April 6. Married musical duo the Bengsons (Abigail and Shaun) provide the real-life inspiration and guiding rock 'n' roll heart for this uneven but at times genuinely rousing indie musical



PHOTO BY CHESHIRE ISAACS

drama, a self-referential meta-theater piece relating the story of a young couple in 1940s America who fall madly in love only to discover one of them is terminally ill. As an exploration of love, mortality, and the nature of time, the story of Sarah and Will (doubled by the Bengsons and, in movement sequences and more dramatically detailed scenes, by chorus members Amy Lizardo and Reggie D. White) draws force from the potent musical performances and songwriting of composer-creators Abigail and Shaun Bengson (augmented here by the appealing acting-singing chorus and backup band that also feature El Beh, Melissa Kaitlyn Carter, Geneva Harrison, Kate Kilbane, Jo Lampert, Delane Mason, Joshua Pollock). Playwright Kate E. Ryan's book, however, proves too straightforward, implausible, and sentimental to feel like an adequate vessel for the music's exuberant, urgent emotion and lilting, longing introspection. Other trappings of director Anne Kauffman's elaborate production (including an inspired set design by Kris Stone that echoes the raw industrial shell of the theater; and less-than-inspired choreography by the otherwise endlessly inventive Joe Goode) can add texture at times but also prove either neutral figures or distracting minuses in conveying what truth and heft there is in the material. Ultimately, this still evolving world premiere has a strong musical beat at its core, which has a palpable force of its own, even if it's yet to settle into the right combination of story and staging. (Avila)

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through April 12. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."

Mommy Queerest Exit Studio, 156 Eddy, SF; www.divafest.info. \$15-25. Fri-Sat, 8pm. Through March 29. Sex scenes in solo shows might sound a little onanistic, but in the right circumstances a door jam or a love seat can serve as a fine co-star. Stand-up comic and actor Kat Evasco demonstrates as much in this raunchy and high-spirited story of her sexual awakening as a lesbian-identifying bisexual, coming out in a household dominated by her closeted mother, a Filipina American drama queen with a long-term female companion she insists is the "gay" one. Presented by Guerrilla Rep and the Exit Theatre's DIVAfest, and directed by Guerrilla Rep's John Caldon (who co-wrote the play with Evasco), the story follows a familiar and predictable arc in some ways, and the characterizations and set-ups come with not always inspired choices. At the same time, there's no denying Evasco's charm and energy, or her buoyant comedic talent. (Avila)

"Risk Is This ... The Cutting Ball New Experimental Plays Festival" Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. Free (\$20 donation for reserved seating). Fri-Sat, 8pm. Through March 29. Five new works in staged readings, including two from Cutting Ball resident playwright Andrew Saito.

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through April 18. In his latest solo show, Brian Copeland (*Not a Genuine Black Man; The Waiting Period*) explores an infamous crime in his hometown of San Leandro: the 2000 murder of three government meat inspectors by Stuart Alexander, owner of the Santos Linguisa Factory. The story is personal history for Copeland, at least indirectly, as the successful comedian and TV host recounts growing up nearby under the common stricture that "rules are rules," despite evidence all around that equity, fairness, and justice are in fact deeply skewed by privilege. Developed with director David Ford, the multiple-character monologue (delivered with fitful humor on a bare-bones stage with supportive sound design by David Hines) contrasts Copeland's own youthful experiences as a target of racial profiling with the way wealthy and white neighbor Stuart Alexander, a serial bully and thug, consistently evaded punishment and even police attention along his path to becoming the

SHE RODE HORSES LIKE THE STOCK EXCHANGE AT CROWDED FIRE THEATER

"Sausage King," a mayoral candidate, and a multiple murderer (Alexander died in 2005 at San Quentin). The story takes some meandering turns in making its points, and not all of Copeland's characterizations are equally compelling. The subject matter is timely enough, however, though ironically it is government that seems to set itself further than ever above the law as much as wealthy individuals or the bogus "legal persons" of the corporate world. The results of such concentrated power are indeed unhealthy, and literally so — Copeland's grandmother (one of his more persuasive characterizations) harbors a deep distrust of processed food that is nothing if not prescient — but *The Scion*'s tale of two San Leandrans leaves one hungry for more complexity. (Avila)

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

Tipped & Topsy Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 5pm; Sun, 7pm. Through April 6. Solo performer Jill Vice performs her Fringe Festival hit.

Twisted Fairy Tales Shelton Theater, 533 Sutter, SF; www.leftcoasttheatreco.org. \$15-25. Thu-Sat, 8pm. Through April 5. Left Coast Theatre Co. performs the world premiere of seven one-act LGBT-themed plays based on classic children's stories.

The World of Paradox Garage, 715 Bryant, SF; www.paradoxmagic.com. \$12-15. Mon, 8pm. Through April 7. Footloose presents David Facer in his solo show, a mix of magic and theater.

Wrestling Jerusalem Intersection for the Arts, 925 Mission, SF; www.theintersection.org. \$20-30. Thu-Sat, 7:30pm; Sun, 2pm. Through April 6. Intersection for the Arts presents Aaron Davidman in his multicharacter solo performance piece about Israel and Palestine.

Yellow New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed/19-Sat/22, 8pm; Sun/23, 2pm. Playwright Del Shores (*Sordid Lives, Southern Baptist Sissies*) returns to his native South — while detouring from previous camp-comedy treatments — with this affirming family drama set in Vicksburg, Miss., about a progressive white couple whose marriage and family are rocked in the wake of their son's illness. Kate (Dana Zook) and Bobby (Andrew Nance) are celebrating 19 years together. Their oldest son, Dayne (Damion Matthews), is a handsome high school football star; their daughter, Gracie (Ali Haas), is his younger sister, a drama devotee in more ways than one. Gracie's best friend, Kendall (Maurice André San-Chez), is an effeminate young man with a strict fundamentalist mother (Linsay Rousseau) from whom he must hide his plan to join Gracie in the school's production of *Oklahoma!* Kendall's fractured family encourages his tight orbit around Gracie's all of whom accept the closeted, innocent youth unequivocally. But when Dayne comes down with a rare liver disease, the seemingly ideal family itself fractures along lines of a deeply buried secret regarding his paternity. Amid their worry for Dayne's future, and the painful dynamic opened between Kate and Bobby, Kendall's mother moves in with proselyting zeal, alienating her son to the point of total rejection, but also adding to an already volatile tension between his adoptive parents. Helmed by New Conservatory Theatre Center's founding artistic director, Ed Decker, the production achieves decent performances across the cast, which, along with Shores' careful plotting and consistent humor, helps keep this sentimental, somewhat too neat story involving until the end. (Avila) **SFBG**

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FILM



MAMA DRAMA:
LUMINITA GHEORGHIU
IN *CHILD'S POSE*

PHOTO COURTESY ZEITGEIST FILMS

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BY DENNIS HARVEY
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FILM Lots of big-budget English-language movies are made in Romania now, because it has good production facilities, flexibly “period” locations, and most importantly because it’s probably still a lot cheaper to shoot there than wherever your story is actually set (whether 17th-century France or even contemporary suburban America). But that trend started nearly a quarter century ago, when producers of low-rent horror movies (notably Full Moon, with its *Subspecies* and *Puppetmaster* series) realized they could film whole movies right where Dracula came from, for less than their LA catering budget.

That sort of thing continues today, and there’s even a Full Moon Festival that is the country’s only annual horror/sci-fi showcase. Yet in terms of actual Romanian movies, made by and (at least theoretically) for Romanians, horror has never gotten much of a foothold. The Romanian New Wave that began making waves internationally about a decade ago is as far from guilty pleasure genre terrain as possible, being heavy on the very long takes, cryptic narratives, and bleak realism of a particular, stratifying form of high art cinema. You could make a case for some being psychological horror stories, like Cristian Mungiu’s 2007 *4 Months, 3 Weeks and 2 Days*, the cheerful tale of two young women trying to get one illegal abortion amid the pro-life climate of the Ceausescu dictatorship.

At last, however, Romania has come up with its very own, original, terrifying monster movie. Yes, it is only psychological “horror,” replete with more long takes, cryptic narrative aspects, and bleak realism. But nothing has been quite as skin-crawling a filmic experience in a while as watching Luminita Gheorghiu as a Bucharest grande dame practicing her particular form of Machiavellian maternal concern in *Child’s Pose*. It’s a good thing Mother’s Day is still some weeks away, because here is a movie you will need to shake off before regarding your own “I carried you for nine months” claim-staker with anything but fear and loathing.

Cornelia Keneres (Gheorghiu) is introduced kvetching by phone to a friend about her son’s girlfriend — one who, being insufficiently Brahmin-born (among other things),

Smotherly love

The twisted family
dynamics of Romanian
‘Child’s Pose’



she does not approve of. But you sense right away she wouldn’t approve of anyone who complicated her successful apron-string strangulation of said only child. She plumbs (and plies with unwanted secondhand-clothing gifts) their discomfited, shared housekeeper for every possible detail about what Barbu (Bogdan Dumitrache) has said and done of late. She clucks over the affairs of other people’s children with similarly well upholstered, upper-class Bucharest matrons you just know steered their families’ good fortunes with iron-butterfly will through the awkward transition from corrupt old Communist regime to brave new capitalist world. One such pal is a none-too-retired veteran opera diva who, while coaching two young singers in front of a small audience, can’t resist butting in on the junior soprano’s part repeatedly.

Cornelia is appreciating this spectacle — selfish, war-painted gorgons must stick together — when she gets an emergency call with some bad news. Her thirtysomething “boy,” driving recklessly on a country road, has hit and killed an actual boy. Swooping down like a mother hawk, she immediately sets about intimidating the local police and trying to revise the statement Barbu has already given them.

This might be a heartrending tale of sacrifice and love under tragic circumstances, if it weren’t for the fact that Cornelia is palpably a horrible, horrible person, and her son — who

shows no signs of being much better — hates her guts. The child he killed is an inconvenient abstract for her, and one suspects what Barbu feels is less guilt than an all-consuming self-pity that this should happen to *him*. Jobless, hapless, and pampered, he’s the kind of terminal manboy who will never be able to make decisions of his own, or stop resenting his parents for making them on his behalf. (Actually dad, played by Florin

Zamfirescu, has clearly long since given up on both of them in disgust.) He whines, he chafes in his mother’s presence. But notably, he doesn’t tell her to stop meddling, because he’s too weak to either save his own ass or accept the criminal punishment that would befall most people in his position. The line between love and control may blur between them, but it’s not about to be severed.

This Golden Bear winner by Calin Peter Netzer, who co-wrote it with Razvan

Radulescu, is a bit overinfatuated with handheld jerky-cam at first, a distracting aesthetic choice that does not heighten the immediacy of its mostly cold, conversational scenes. But Netzer (whose prior features, 2003’s *Maria* and 2009’s *Medal of Honor*, were well-received if little seen beyond the festival circuit) settles down after a while, his film’s impact gathering as the camera grows more and more still. There are chillingly well-realized tête-à-têtes between Cornelia and her Barbu’s well-intentioned, overmatched girlfriend (Ilinca Goia); Cornelia and a reptilian accident witness (Vlad Ivanov) she hopes to bribe into changing his testimony; then a blood-freezing standoff between Cornelia and Barbu himself.

Finally, she meets with the parents of the dead child, two “very simple people” whose desire for justice she tries every trick in the book to manipulate. It’s a bravura performance of grief, empathy, and desperation, such that Cornelia might even believe it herself. Like her bleached hair, the emotions she expresses have been inauthentic for so long she can no longer tell the difference. Recalling the mother monster in the *Alien* movies, she just does what she has to in order to protect offspring who probably won’t even be grateful. And like that ghoulish, she has umpteenth ways to eviscerate anyone who gets in the way. **SFBG**

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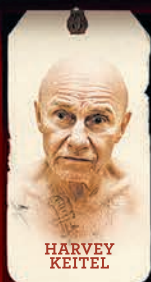


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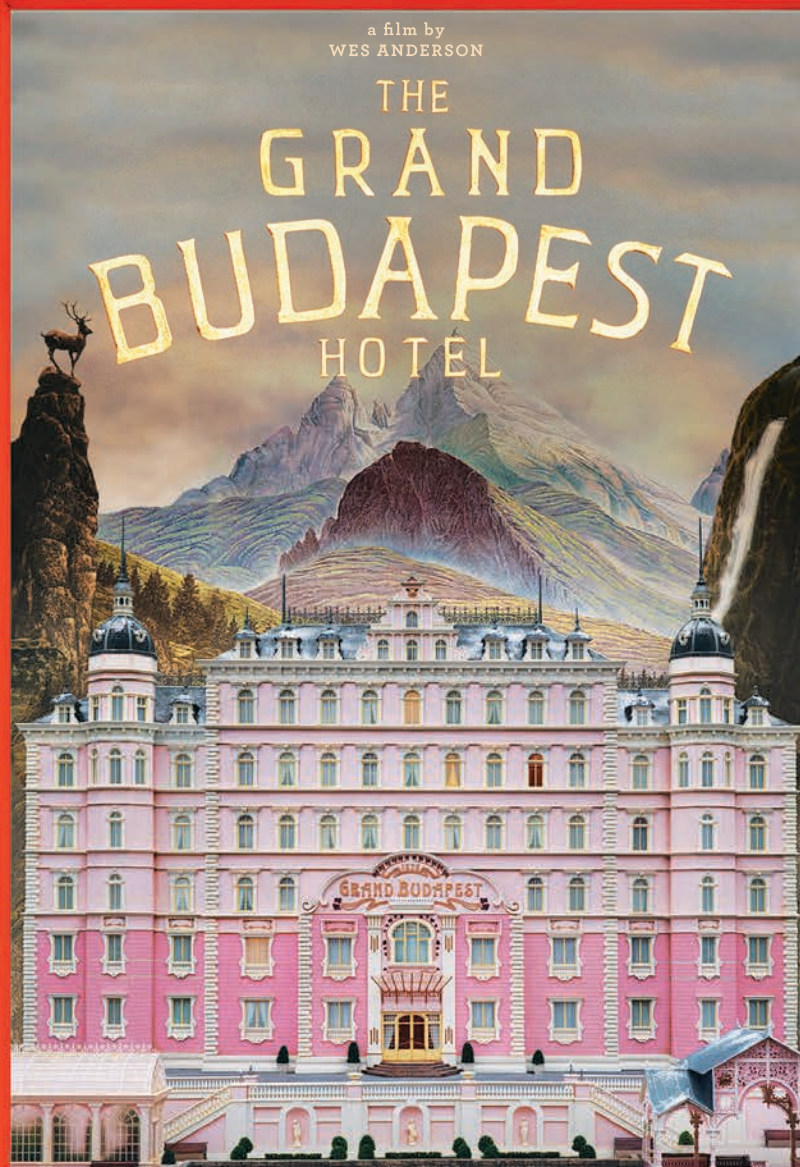
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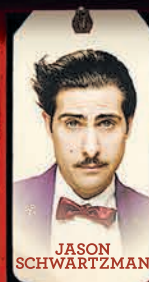
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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete listings, see www.sfbg.com.

OPENING

Afternoon of a Faun: Tanaquil Le Clercq Writer-director Nancy Buirski's documentary follows the short, brilliant career of a young dancer named Tanaquil Le Clercq, who came up in the New York City ballet world of the 1940s and '50s. Le Clercq was discovered by George Balanchine, married him (as three other dancers had done before her), sparked a paradigm shift in the ballet world regarding what was considered the quintessential

dancer's body, had numerous ballets set on her by Balanchine and Jerome Robbins, and then, at the peak of her career, at age 27, was stricken by polio and left paralyzed in both legs. The film takes its time moving toward this catastrophe, recounting Le Clercq's early adult life through interviews with her contemporaries and tracking her professional progress through gorgeous archival footage of her performances. Equally moving archival material are the letters from a longtime correspondence between Le Clercq and Robbins that documented two very different periods of her life: the first, when Robbins was choreographing ballets for her, including *Afternoon of a Faun*, and professing his love; the second, after her paralysis, when she wrote him a series of poignant communications describing her impres-

sions of her illness and her new, circumscribed world. The film has some trouble holding on to its center — as in life, Balanchine proves a magnetic force, and *Afternoon of a Faun* feels inexorably drawn to his professional and personal details. We don't get enough of Le Clercq, which you could say is the tragedy of her story — nobody did. But the letters do provide a sense of someone resourceful and responsive to life's richness and joys, someone who would get past this crisis and find a way to reshape her life. (1:31) *Opera Plaza*. (Rapoport) **Anita** In 1991, Anita Hill found herself at the center of a political firestorm when she testified about being sexually harassed by US Supreme Court nominee Clarence Thomas. "The issue became my character as opposed to the character of the nominee," she recalls in *Anita*, a revealing new documentary from Academy Award-winning filmmaker Freida Mock (1994's *Maya Lin: A Strong Clear Vision*). Twenty years after she first made headlines, Hill recounts her story in the same eloquent voice familiar to anyone who watched her testimony; her first-person narrative, paired with accounts by her supporters, stresses the consequences many women suffer from daring to speak out. The documentary, which shows how one woman's forthrightness about sexual harassment can upturn her life, also explores the ways in which Hill's Bush-era notoriety laid the foundation for a prolific career dedicated to battling sexual harassment and women's oppression. She became an unlikely icon, and a role model for women battling similar circumstances. On the other hand, Thomas still sits on the bench. (1:17) *Embarcadero*. *Shattuck*. (Laura B. Childs) **Bad Words** Settling a grudge score whose precise origin remains unclear until late in the game, world-class misanthrope Guy Trolley (Jason Bateman) is celebrating his 40th birthday by competing in a national spelling bee. Yes, spelling bees are generally for children, and so is this one. But Guy has found a legal loophole permitting his participation, and the general hate wending his way from contest staff (Allison Janney, Philip Baker Hall) — let alone the tiger-mom-and-dad parents ready to form a lynch mob — is just icing on the cake where he's concerned. What's more, as some sort of majorly underachieving near-genius, he's in fact well equipped to whup the bejesus out of overachieving eight-year-olds when it comes to saying the right

THE ETERNALLY GLAMOROUS MISS PIGGY STARS IN MUPPETS MOST WANTED, OUT FRI/21. PHOTO BY JAY MAIDMENT



letters out loud. The only people on his side, sorta, are the online journalist (Kathryn Hahn) reporting on his perverse quest, and the insidiously cute Indian American competitor (Rohan Chand) who wants to be besties, or perhaps just to psych him out. (Note: The tyke's admitted favorite word is "subjugate.") Written by Andrew Dodge, this comedy in the tradition (a little too obviously) of 2003's *Bad Santa* and such provides the always enjoyable Bateman with not only a tailor-made lead role, but a directorial debut as well. He does just fine by both. Yet as nicely crafted and frequently-pretty-funny *Bad Words* is, at core it's a rather petty movie — small, derivative, and cynically mean-spirited without the courage of genuine biliousness. It's at once not-half-bad, and not half as badass as it pretends to be. (1:29) *Shattuck*. (Harvey) **Child's Pose** See "Smootherly Love." (1:52) *Opera Plaza*. *Shattuck*. **Dark House** Nick (Luke Kleintank) has the most depressing superpower since *X-Men*'s Rogue: whenever he touches someone destined for a violent death, he has a vision of his or her terrible demise. On a rare visit to his institutionalized mother (Lesley-Anne Down), amid her ravings about "things in the walls," she confesses that Nick's father is still alive. After she dies, he inherits a folder stuffed with wrinkled papers — including the deed to an old mansion that's been haunting his dreams since childhood. With his best friend and pregnant girlfriend in tow, Nick sets out to find the apparently cursed dwelling (wide-eyed locals refer to it as "Wormwood"). What they find is best not revealed here, though it does involve Tobin "Jigsaw from the *Saw* movies" Bell. This latest from controversial director Victor Salva borrows multiple elements from his 2001 horror breakout *Jeepers Creepers* (backwoods locations and folklore, murderous fellows in duster coats, superstition vis-à-vis the number 23, etc.) but sprawls beyond that film's taut road-trip-from-hell structure, and has far more characters prone to making stupid decisions. There's also the issue of having a certain, uh, monster intone orders to its followers via any available furnace vent — it's funny every time, and it sure ain't intended to be. (1:42) *Presidio*. (Eddy) **Divergent** Shailene Woodley stars as a post-apocalyptic hero in this sci-fi action film based on the popular YA novel by Veronica Roth. (2:20) *Balboa*. *Marina*. **Enemy** Adam (Jake Gyllenhaal) is an associate history professor living the usual life of quiet desperation in a very smoggy, beige, vaguely dystopian Toronto when he makes a startling discovery: glimpsed in the background of an otherwise forgettable movie rental is someone who is his complete doppelganger. Intrigued, he discovers the identity of actor Anthony (Jake again), and pokes around in the latter's life enough to discover that they both have blonde partners (Adam's girlfriend Mélanie Laurent, the other dude's pregnant wife Sarah Gadon), though beyond that and the eerie physical-vocal resemblances, they're near-opposites — Anthony is more confident, successful, assertive, and belligerent by far. Their paths-crossing isn't going to be a good thing. Just how bad it will get depends on how you read a mysterious, perverse opening sequence and some increasingly surreal imagery scattered throughout. The second of director Denis Villeneuve's back-to-back Gyllenhaal collaborations is very different from last year's long, intricate, real-world thriller *Prisoners*. Based on a José Saramago novel (*The Double*), it sports the same ominous, metaphorical fantasticism that was previously translated to the screen in the widely disliked (but faithful) 2008 *Blindness* — another movie that played better if you know where its source material is coming from. This intriguing Kafkaesque paranoid puzzle is not to be confused with Richard Ayoade's forthcoming Dostoevsky-derived *The Double*, starring Jesse Eisenberg. Actually, go ahead and

confuse them — they're stylistically distinct but otherwise practically the same fable-nightmare. (1:30) *Marina*. *Vogue*. (Harvey) **Le Week-End** Director Roger Michell and writer Hanif Kureishi first collaborated two decades ago on *The Buddha of Suburbia*, when the latter was still in the business of being Britain's brashest multiculti hipster voice. But in the last 10 years they've made a habit of slowing down to sketching portraits of older lives — and providing great roles for the nation's bottomless well of remarkable veteran actors. Here Lindsay Duncan and Jim Broadbent play a pair of English academics trying to re-create their long-ago honeymoon's magic on an anniversary weekend in Paris. They love each other, but their relationship is thorny and complicated in ways that time has done nothing to smooth over. This beautifully observed duet goes way beyond the usual adorable-old-coot terrain of such stories on screen; it has charm and humor, but these are unpredictable, fully rounded characters, not comforting caricatures. Briefly turning this into a seriocomedy three-way is Most Valuable Berserker Jeff Goldblum as an old friend encountered by chance. It's not his story, but damned if he doesn't just about steal the movie anyway. (1:33) *Embarcadero*. *Smith Rafael*. (Harvey) **Muppets Most Wanted** On a European tour, the Muppets get caught up in a comedic criminal caper (as they do), with human supporting characters played by Tina Fey, Ricky Gervais, and Ty Burrell. (1:46) *Balboa*. *Presidio*. **Nymphomaniac: Volume I** Found battered and unconscious in a back alley, Joe (Charlotte Gainsbourg) is taken in by good Samaritan Seligman (Stellan Skarsgård), to whom she explains "It's all my fault — I'm just a bad human being." But he doesn't believe there are such things. She seeks to enlighten him by narrating the story of her life so far, from carnally curious childhood to sexually voracious adulthood. Stacy Martin plays her younger self through a guided tour of excesses variously involving Christian Slater and Connie Nielsen as her parents; a buncha guys fucked on a train, on a teenage dare; Uma Thurman as one histrionically scorned woman; and Shai LaBeouf as a first love who's a cipher either because he's written that way, or because this particular actor can't make sense out of him. For all its intended provocation, including some graphic but unsurprisingly (coming from this director) unerotic XXX action, von Trier's latest is actually less offensive than much of his prior output: He's regained his sense of humor here, and annoying as its "Look at me, I'm an unpredictable artist" crap can be (notably all the stuff about fly-fishing, cake forks, numerology, etc. that seems randomly drawn from some Great Big Book of Useless Trivia), the film's episodic progress is divertingly colorful enough. But is Joe going to turn out to be more than a two-dimensional authorial device from a director who's never exactly sussed women (or liked people in general)? Will *Nymphomaniac* arrive at some pointed whole greater than the sum of its naughty bits? The answer to both is probably "Nah." But we won't know for sure until the two-hour second half arrives (April 4) of a movie that, in fairness, was never really intended to be split up like this. (1:50) *Embarcadero*. *Shattuck*. (Harvey) **Shirin in Love** This blandly TV-ready romantic comedy stars Nazanin Boniadi as a ditzy child of privilege in Beverly Hills' Iranian-American community. Sent by her aggressively shallow magazine-editor mother (Anita Khalabari) to find an elusive best-selling novelist for an interview, she not only stumbles upon that author (Amy Madigan) but discovers she's already had a meet-cute with the latter's hunky son (Riley Smith) under embarrassing circumstances. Will Shirin be able to shrug off the future her family has planned for her (including Maz Jobrani as a plastic-surgeon fiancé) in order to, y'know, find herself? The very obvious

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FILM LISTINGS

answer takes its sweet time arriving in writer-director Ramin Niami's innocuous film, which hews to a stale lineup of formulaic genre conventions even when relying on whopping coincidences to advance its predictable plot. The novelty of its particular social milieu goes unexplored in a movie that reveals even less about assimilated modern US Persian culture than *My Big Fat Greek Wedding* (2002) did about Greek Americans. (1:45) **AMC Bay Street 16.** (Harvey) **Tiger and Bunny: The Rising** Based on the Japanese anime series (and a 2012 film, *Tiger and Bunny: The Beginning*), this lighthearted look at superheroes with human problems imagines a world in which the blaring Hero TV channel tracks the movements of various caped crusaders, who compete against each other for points as they race to defeat random villains. All of the heroes, who we meet both in and out of costume, work for the same parent company, and each has a corporate sponsor whose logo is a prominent part of his or her ensemble. (Heroes are big business, after all.) In the first film, we met "Wild Tiger," a bumbling single dad, who's reluctantly paired with talented new kid "Bunny." They clash at first, but eventually prove a powerful team. In *The Rising*, a douchey new boss relegates Tiger to the junior-varsity Second League, while Bunny gets an annoying new partner, "Golden Ryan." Meanwhile, a mysterious trio of baddies menaces the city, forcing all of the heroes to work together whether they want to or not. The most surprising part of *The Rising* is its sensitive development of the "Fire Emblem" character. Presented as a mincing gay stereotype in the first film, here he's given a sympathetic back story via dream sequences that detail his youthful exploration of cross-dressing and personal identity struggles. Encouraging, to say the least. (1:48) **New People.** (Eddy)

ONGOING

Need for Speed Speed kills, in quite a different way than it might in *Breaking Bad*, in Aaron Paul's big-screen *Need for Speed*. "Big" nonetheless signals "B" here, in this stunt-filled challenge to the *Fast* and the *Furious* franchise, though there's no shame in that — the drive-in is paved with standouts and stinkers alike. Tobey (Paul) is an ace driver who's in danger of losing his auto shop, also the hangout for his pals (Scott Mescudi, Rami Malek, Ramon Rodriguez) and young sidekick Pete (Harrison Gilbertson), when archival Dino (Dominic Cooper) arrives with a historic Mustang in need of restoration. Tragedy strikes, and Tobey must hook up with that fateful auto once more to win a mysterious winner-takes-all race, staged by eccentric, rich racing-fiend Monarch (Michael Keaton). Along for the ride are the (big) eyes and ears for the Mustang's new owner — gearhead Julia (Imogen Poots). All beside the point, since the racing stunts, including a showy helicopter canyon save, are the real stars of *Speed*, while the touchstone for stuntman-turned-director Scott Waugh — considering the car and the final SF and Northern California race settings — is, of course, *Bullitt* (1968), which is given an overt nod in the opening drive-in scene. The overall larky effect, however, tends toward *Smokey and the Bandit* (1977), especially with Keaton's camp efforts at Wolfman Jack verbiage-slanging roaring in the background. And despite the efforts of the multicultural gallery of wisecracking side guys, this script-challenged popcorn-er tends to blur what little chemistry these characters have with each other, skip the residual car culture insights of the more specific, more urban *Fast* series, and leave character development, in particular Tobey's, in the dust in its haste to get from point A to B. (2:10) **Metreon, 1000 Van Ness.** (Chun) **Veronica Mars** Since the cult fave TV show *Veronica Mars* went off the air in 2007, fans of the series, about a smart, cynical teenager who solves mysteries and battles her high school's 1 percenters — a sort of adolescent noir minus the ex nihilo patois of Rian Johnson's 2005 *Brick* — have had their hopes raised and dashed several times regarding the possibility of a big-screen coda. While that sort of scenario usually involves a few of the five stages of grief, this one has a twist happy ending: a full-length film, directed by show creator Rob Thomas and cowritten by Thomas and show producer-writer Diane Ruggiero (with a budget aided by a crowdfunding campaign), that doesn't suck. It's been a decade since graduation, and Veronica Mars (Kristen Bell) has put a continent between herself and her creepy, class war–torn hometown of Neptune, Calif. — leaving behind her P.I. vocation and a track record of exposing lies, corruption, and the dark side of the human soul in favor of a Columbia law degree and a career of covering up same. But when Logan Echolls (Jason Dohring), her brooding, troubled ex, gets charged with the murder of his pop star girlfriend and asks Veronica for help, she can't resist the pull of what she admits is a pathological impulse. Plus, it's her 10-year reunion. And indeed,

pretty much anyone who had a character arc during the show's three seasons makes an appearance — plus (naturally) James Franco, Dax Shepard (Bell's husband), and (oddly) Ira Glass. It could have been a cameo fusillade, but the writing here is as smart, tight, funny, and involving as it was on the TV series, and Thomas and Ruggiero for the most part manage to thread everyone in, taking pressure off a murder mystery that falls a little flat, updating the story to reflect current states of web surveillance and pop cultural mayhem, and keeping the focus on the joy of seeing Veronica back where she belongs. (1:43) **Metreon, 1000 Van Ness.** (Rapoport) **SFBG**

REP CLOCK

Schedules are for Wed/19-Tue/25 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified. **ABCO ARTSPACE** 3135 Filbert, Oakl; (415) 578-0740. \$5. "The Soviet Threat: Cold War Propaganda Films," Wed, 7:30. **ANSWER COALITION** 2969 Mission, SF; www.answersf.org. \$5-10. **Viva Venezuela: Fighting for Socialism** (2013), Wed, 7. **ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$7-12. "Periwinkle Cinema:" **Dandy Dust** (Scheirl, 1998), Wed, 8. "Sista Sinema:" **Thick Relations** (Roskam, 2013), Fri, 8. Other Cinema: **The Pervert's Guide to Ideology** (Fiennes, 2012), Sat, 8:30. **BALBOA THEATRE** 3630 Balboa, SF; cinemASF.com/balboa. \$10. "Popcorn Palace:" **The Muppets Take Manhattan** (Oz, 1984), Sat, 10am. Matinee for kids. **CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "Philip Seymour Hoffman (1967-2014):" **•Doubt** (Shanley, 2008), Wed, 7, and **Love Liza** (Louiso, 2002), Wed, 9. Disposable Film Festival, Thu, 8. More info at www.disposablefilm.com. **•John Carpenter's Vampires** (Carpenter, 1998), Fri, 7:30, and **From Dusk Till Dawn** (Rodriguez, 1996), Fri, 9:35. **•Labyrinth** (Henson, 1986), Sat, 3:15, 7, and **Legend** (Scott, 1985), Sat, 5:10, 9. **•North by Northwest** (Hitchcock, 1959), Sun, 2:15, 7, and **Silver Streak** (Hiller, 1976), Sun, 4:45, 9:25. **•The King of**



Comedy (Scorsese, 1982), Tue, 7, and **Play Misty for Me** (Eastwood, 1971), Tue, 9:05. **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. times. **The Lunchbox** (Batra, 2013), Wed-Thu, call for times. **Le Week-End** (Michell, 2013), March 21-27, call for times. **The Trials of Muhammad Ali** (Siegel, 2013), Mon, 12:30. Free screening. **CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **Repo! The Genetic Opera** (Bousman, 2008), Sat, midnight. **ELLEN DRISCOLL PLAYHOUSE** 325 Highland, Piedmont; www.diversityfilmseries.org. Free. **Linsanity** (Leong, 2013), Wed, 6:30. **GEARY THEATER** 415 Geary, SF; www.act-sf.org. \$10. **Peter Brook: The Tightrope** (Brook, 2012), Mon, 7. **GOETHE-INSTITUT SAN FRANCISCO** 530 Bush, SF; goethe.de/ins/us/saf/enindex.htm. \$5. **Everything We Want** (Möller, 2013), Wed, 6:30. **JEWISH COMMUNITY CENTER OF SF** Kanbar Hall, 3200 California, SF; jccsf.org/arts. \$25. "Mark Cantor's Giants of Jazz on Film: Showtime at the Apollo," Sat, 8. **MECHANICS' INSTITUTE** 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film Series: Mystique of the City: Films Shot in San Francisco:" **Foul Play** (Higgins, 1978), Fri, 6. **NEW PARKWAY** 474 24th St, Oakl; www.thenew-parkway.com. Free. **Linsanity** (Leong, 2013), Sat, 3. **PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film

50: History of Cinema:" **Los olvidados** (Buñuel, 1950), with lecture by Emily Carpenter, Wed, 3:10. CAAMfest 2014, Wed-Fri. Full schedule at caamfest.com/2014. "More Than Fantasy: In Memoriam, Saul Zaentz (1921-2014):" **One Flew over the Cuckoo's Nest** (Forman, 1975), Sat, 5:30. "A Theater Near You:" **A Touch of Sin** (Jia, 2013), Sat, 8:15; Sun, 5:45. "The Brilliance of Satyajit Ray:" **•The Coward** (1965) and **The Holy Man** (1965), Sun, 3. **RHYTHMIX CULTURAL WORKS** 2513 Blanding, Alameda; www.rhythmix.org. \$5-15. "Best of the Fest: 2013 Albany FilmFest," Thu, 8. **ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Breadcrumb Trail** (Bangs, 2014), Thu, 7:15, 9:45. "Lance Bangs: Immortal Volume One," Fri, 7:30. "William Shatner Birthday Celebration: Wrath of Film Cult:" **•The Horror at 37,000 Feet** (Rich, 1973), Sat, 7; **Star Trek II: The Wrath of Khan** (Meyer, 1982), Sat, 9:30; **Impulse** (Grefe, 1974), Sat, midnight. Co-presented by the Vortex Room (\$9 for one film; \$20 for all three). "The Ruth Asawa San Francisco School of the Arts Media Department Showcase and Benefit," Sat, noon. **SAN FRANCISCO ART INSTITUTE** 800 Chestnut, SF; www.mynamesisjanezjansa.com. Free. **My Name is Janez Jansa** (Jansa, 2012), Tue, 7. **SAN FRANCISCO MAIN LIBRARY** Koret Auditorium, 100 Larkin, SF; facebook.com/LoveMeTenderloin. Free. **Love Me Tenderloin** (Quenette, 2014), Tue, 5:45. **YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "Design and Architecture Films Showcase:" **Pablo** (Goldgewicht, 2012), Thu, 7:30; **Diller Scofidio + Renfro: Reimagining Lincoln Center and the High Line** (Dunn and Piper, 2012), with "Studio Gang Architects: Aqua Tower" (Poper, 2009), Sat, 7:30 and Sun, 2. "Maya Beiser's *All Vows*," with cellist Beiser and films by Bill Morrison, Fri-Sat, 8. This event, \$25-35. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters. **Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893. **Century Plaza** Noor off El Camino, South SF. (650) 742-9200. **Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469. **Clay** Fillmore/Clay. 267-4893. **Embarcadero** 1 Embarcadero Center, promenade level. 267-4893. **Empire** West Portal/Vicente. 661-2539. **Four Star** Clement/23rd Ave. 666-3488. **Marina** 2149 Chestnut. www.Intsf.com/marina_theatre **Metreon** Fourth St/Mission. (800) FANDANGO. **New People Cinema** 1746 Post. www.newpeopleworld.com. **1000 Van Ness** 1000 Van Ness. (800) 231-3307. **Opera Plaza** Van Ness/Golden Gate. 267-4893. **Presidio** 2340 Chestnut. 776-2388. **SF Center** Mission between Fourth and Fifth Sts. 538-8422. **Stonestown** 19th Ave/Winston. 221-8182. **Sundance Kabuki Cinema** Post/Fillmore. 929-4650. **Vogue** Sacramento/Presidio. 221-8183. **BAY AREA** **Albany** 1115 Solano, Albany. (510) 464-5980. **AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262. **California** Kittredge/Shattuck, Berk. (510) 464-5980. **Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102. **Emery Bay** 6330 Christie, Emeryville. (510) 420-0107. **Grand Lake** 3200 Grand, Oakl. (510) 452-3556. **Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320. **Magick Lantern** 125 Park Place, Point Richmond. (510) 234-1404. **New Parkway** 474 24th St, Oakl. (510) 658-7900. **Piedmont** Piedmont/41st St, Oakl. (510) 464-5980. **Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730. **Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980. **UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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March 19-25, 2014

ARIES

March 21-April 19
The way to it is through it, Aries. Instead of trying to sidestep your problems this week you should to treat them with loving care and compassion. What are you resisting? The story you're telling yourself is a good one, but it's just a narrative. Change it and you've changed what you're experiencing and what you feel.

TAURUS

April 20-May 20
You're trying too hard. Don't push forward like a bull in a china shop. Take a pause to reassess what it is that you want. If you find that you're clearer about what you don't want than what you do, you've found the root of your problem. Invest in what you want to attract instead of repel, this week.

GEMINI

May 21-June 21
Don't focus on the crap in your life or what could go wrong, 'cause it'll only make matters worse. The problems you are confronted with are the Universes' invitation to be kind to yourself. You are well bestowed with the gift of distractibility, but it won't serve you now. Love yourself out of this pickle.

CANCER

June 22-July 22
There's no greater feeling than the one that comes when you trust your instincts and things flow perfectly. It's always awesome when things go well, but it's extra special when you're successful because you did well. Take a chance on yourself this week and follow your gut instincts all the way home.

LEO

July 23-Aug. 22
People love to talk about 'letting go' but what does it mean? It certainly isn't encouragement to drop responsibility for you, even if that feels seductive at times. Letting go is more about allowing than anything else. Allow your life to reveal itself and your choices to unfold. Let go of your agenda.

VIRGO

Aug. 23-Sept. 22
The antidote to feeling overwhelmed this week is through the simple act of organization. Get it together by dotting your i's and crossing those t's. Prioritize what you need to do by making three separate lists: one for today, the second for this week, and the third for this month. You'll get it done by and by.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrlogy@gmail.com.

LIBRA

Sept. 23-Oct. 22
Sometimes things need to break in order for us to bend. The biggest troubles that plague you are also the greatest teachers you've got. Don't resist the dramas in your life because they are pointing out places within you or your life that need fortifying. Change or be changed, Libra.

SCORPIO

Oct. 23-Nov. 21
You don't need to know the answer, but you will be greatly helped if you know what's right. This is not the time to languish in your anxieties, Scorpio, so find healthy distractions instead. Make sure that your actions reflect your intentions, and if they don't, take a break from acting at all this week.

SAGITTARIUS

Nov. 22-Dec. 21
It's time to execute your well-laid plans. Put all you've got out there and be patient, because as smart and capable as you are, you still have to deal with the needs of your heart. Do only as much as you can without sacrificing feeling good. Resiliency will come from an accurate appraisal of your emo limits this week.

CAPRICORN

Dec. 22-Jan. 19
There's no way to go through a major transition without entertaining some fear. 'How will things turn out?' 'Will I be good enough?' — these are reasonable concerns. Just be careful that you don't focus on your worries disproportionately to your hopes, Capricorn. Keep your head up and your heart will follow.

AQUARIUS

Jan. 20-Feb. 18
As soon as you try to assign blame, be it on yourself or others, you loose. The point is not who messed things up, it's what you're gonna do about it now. Don't pretend to be rational when dealing with your subjective emotions; be where you're at as honestly and compassionately as you can.

PISCES

Feb. 19-March 20
The path to happiness is paved with many small, high-quality choices. It's important that you honor the little things this week, because they add up in a big way. You're driven to make your life more of what you want it to be, but that doesn't have to require grand acts. Pursue joy in the small stuff, Pisces.

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME AND GENDER CASE NUMBER: CNC-14-550196 PETITION OF: MARIECURIE TRAN FOR CHANGE OF NAME AND GENDER

TO ALL INTERESTED PERSONS: Petitioner MARIECURIE TRAN has filed a petition with this court for a decree changing petitioner's name to: MARC TRAN Petitioner has also filed a petition for a decree changing petitioner's gender from female and for the issuance of a new birth certificate reflecting the gender and name changes. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition should not be granted. NOTICE OF HEARING Date: May 20, 2014 Time: 9:00 am Dept: 514 The address of the court is:

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO 400 McAllister Street San Francisco, CA 94102 A copy of this Order to Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The Bay Guardian Date: March 14, 2014 Harry M. Dorfman JUDGE OF THE SUPERIOR COURT This statement was filed with the County Clerk of San Francisco County on March 14 2014, By: Elias Butt Deputy Clerk. Mar. 19, 26, Apr. 2, 9, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356601-00. The following is doing business as CALACAS SCREEN PRINTING 3190 21st St. San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 2/14/2014. This statement was signed by Juan Pablo Rodriguez. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on 2/14/2014. Mar. 12, 19, 26, Apr. 2, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356796-00. The following is doing business as BISTRO BURGER MARKET STREET 845 Market St. Ste. FE-10 San Francisco, CA 94103. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 11/01/2013. This statement was signed by Ali Kazemi. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 2/25/2014. Mar. 19, 26, Apr. 2, 9, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356976-00. The following is doing business as TAQUERIA MANO 439 Stockton St. San Francisco, CA 94108. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 10/31/2002. This statement was signed by Jose A. Cornejo. This statement was filed by Jacob Gosline, Deputy County Clerk, on 3/05/2014. Mar. 19, 26, Apr. 2, 9, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550153, SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carmen King for change of name. TO ALL INTERESTED PERSONS: Petitioner Carmen King filed a petition with this court for a decree changing names as follows: Present Name: Carmen Giessel King. Proposed Name: Carmen Louise Wehinger. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 05/06/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dortman, Presiding Judge of Superior Court on February 25, 2014. Mar. 12, 19, 26, Apr. 2, 2014

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